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TALK OF KNEISEL AS MAHLER'S SUCCESSOR

**Report That Quartet Founder Will
Be Chosen as Philharmonic
Director Next Season**

Rumors have been rife concerning the directorship of the New York Philharmonic Society for the next season. It will be recalled that at the end of last year's concerts it was reported that Gustav Mahler, the present director, would remain in Europe and would not return, but the opening of the season found Mr. Mahler again at his post.

The latest report is that Franz Kneisel, the well-known violinist, and founder of the Kneisel Quartet, has been slated to succeed Mr. Mahler. Mrs. George R. Sheldon, who was instrumental in placing the Philharmonic on a new basis whereby a fund of \$300,000 was raised to guarantee its concerts, when asked concerning the proposed change, said: "Whatever may have been discussed privately is our own affair. We do not feel called upon to give private matters to the public. We are continually trying to interest new people in the orchestra in order to place it on a permanent basis."

Members of the governing board of the orchestra were equally non-committal in their discussion of the proposed change.

Mr. Kneisel, who was in Boston when the report became public, admitted that he had been approached on the matter, but would not state what action he contemplated taking.

While it may be that Mr. Mahler will see fit to accept important posts which have been offered him abroad, he has not yet definitely announced his refusal to direct the Philharmonic for the coming year. It is generally considered certain, however, that the society will present its concerts next season under a new director.

It is known that at least half a dozen eminent conductors have been approached unofficially, but that matters have not reached the dignity of definite negotiations. It is probable that the offer to Mr. Kneisel was unofficial and was merely a tentative proposal from members of the governing board to find if the violinist would be available should he be officially considered.

It has been reported that there is some dissension among the orchestral authorities regarding the choice of a new director, should Mr. Mahler decide to remain in Europe next season. One faction believes that a man who has stood as high in music in America as Mr. Kneisel ought to be given an opportunity to show what he can do with an organization of the prominence of the Philharmonic. Another faction claims that Mr. Kneisel, excellent musician though he is, would not be of enough advertising value to carry the orchestra through the last season of its present guarantee.

The crux of the whole situation is that, after next year, when the present guarantee fund will have been completed, the society will find itself in the position of being compelled to raise a guarantee fund for a succeeding series of years, and that such a guarantee can be raised only with the aid which a conductor of great prestige will give.

While there is no doubt as to Mr. Kneisel's personal popularity in this country, some of the members of the governing board do not feel that he is just the man to accomplish all that must be done if the orchestra is to maintain its present prominent standing.

Vienna Opera Wants Miss Farrar

VIENNA, Jan. 7.—It is reported here that Geraldine Farrar, of the Metropolitan Opera Company, is negotiating with Herr Gregor, the new impresario of the Court Opera, for appearances in Vienna next Spring. Miss Farrar has never appeared in opera here.



FERRUCCIO BUSONI

**The Famous Italian Pianist, Who Began His Second American Tour This Week
with a Notable Recital in New York.**

WILLIAM H. SHERWOOD, PIANIST, DIES

**Distinguished American Teacher and Concert Artist Succumbs to Stroke
of Paralysis at Age of Fifty-seven**

CHICAGO, Jan. 9.—William H. Sherwood, the famous American pianist and educator, died at his home, No. 8146 Park avenue, Saturday, after an illness of several months brought on by overwork. A few days ago he suffered a stroke of paralysis and never became conscious after the shock. The funeral, held this morning at the Sherwood home, attracted many leading musicians and the floral tributes were numerous and beautiful. The interment took place at Oakwood cemetery.

Mr. Sherwood was born in Lyons, N. Y., Jan. 31, 1854, about fifty-seven years ago. He showed remarkable skill in piano playing at an early age. He was put under instruction of his father, who was also a musician, and received the benefit of his training until he was seventeen. A few years later young Sherwood made successful tours of the United States and Europe. He had for years been recognized as a successful concert pianist, particularly in the West; and has been recognized as a most strenuous and stalwart defender of Americans in music. He was the founder of the music department in the original Chautauqua and has continued at its head for a quarter of a century. Few musicians have

labored more untiringly than William H. Sherwood. His physical endurance was enormous, his powers astonishing; and he has left a host of pupils to perpetuate his name and fame.

The school of music which Mr. Sherwood founded many years ago, and which has been conducted by him in the Fine Arts Building, will continue under the management of Mrs. Sherwood, Walter Keller and Georgia Kober, the last two named having been associated with Mr. Sherwood for years.

Mr. Sherwood for the last few years had been engaged in putting his principles of piano playing into printed form in a series of correspondence lessons which he was giving, with the assistance of members of his faculty. This work he finished and had ready for the press only two weeks before he died. He expressed a wish at that time that if his illness should prove fatal any notice of his death should include the announcement that his lessons had been put into printed form, and the additional fact that his plans and ideas as to lessons would be carried out by members of his faculty

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BUSONI'S AUDIENCE HELD SPELLBOUND

**Amazing Display of Pianism at
His First Recital of
Season in America**

Once again did Ferruccio Busoni face a New York audience in Carnegie Hall last Monday afternoon and once again must his performance be chronicled in red letters upon the calendar of the season's musical doings.

It was the great Italian pianist's first appearance this year in America, and in view of this fact one might have desired to see a gathering somewhat larger than that which was actually on hand. And this not because the welcome that Mr. Busoni was accorded was not amply emphatic, but because it was a pity and a shame that a number of persons denied themselves the lofty privilege of assisting at one of the most electrifying displays of pianism heard in this city in many a day. For about two hours and a quarter those present sat spellbound, and if the customary encores at the close were omitted it was because everyone present realized that after the Herculean efforts which the artist had put forth during the afternoon it would have been nothing short of wanton cruelty to insist upon his taxing his powers of endurance still further.

Herculean indeed was the program which Mr. Busoni undertook, and as unconventional as it was physically and mentally exacting. Two composers alone were represented—Chopin and Liszt, the works of the latter predominating. Of the Polish master there were only the four Ballades. Of Liszt four of the great "Etudes Transcendentes" and two of the studies after Paganini, the two St. Francis Legends and the "Don Juan" Fantasia.

When Mr. Busoni was heard in this city last Winter the entire stock of critical adjectives was depleted in the effort to convey an adequate impression of the qualities of his art. In the present instance, therefore, there remains nothing to do but to repeat more or less literally all that was said on former occasions. It is not easy to find any one expression that will properly qualify Mr. Busoni's Chopin playing. Individuality of a most compelling nature is its prime characteristic. His is not, for one thing, the Chopin playing of a Pole. It lacks that certain indefinable and utterly elusive shade of passion and of melancholy yearning which none of any but the Polish temperament ever seems able thoroughly to express. But if this particular phase is wanting in Mr. Busoni's performance his remarkable personality reveals itself in innumerable and significant little details at every turning—subtle details of shading of melodic exposition, of tempo, of accentuation and phrasing. The resulting effects may or may not be strictly in accordance with the composer's intentions. But in this respect it is well to remember the story of Schumann, who, when he once heard a certain artist interpret one of his piano compositions observed that he had conceived the piece very differently, but had suddenly found it invested with entirely new beauties. And is not, indeed, this ability to discover and reveal hidden and hitherto unsuspected beauties in a masterwork one of the most palpable evidences of genius?

To decide offhand which of the four Ballades was most effectively read would be an embarrassingly difficult task. Certainly one of the things that will linger in the minds of the hearers was the manner in which the marvelous lyrical theme of the G Minor was sung by the pianist's fingers. Another will assuredly be the wonderful, tumultuous climaxes to which he rose in the *presto con fuoco* of the one in F.

In regard to the musical quality and worth of the Liszt numbers performed there will doubtless be found those ready

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ARTHUR HAMMERSTEIN TAKING HIS FIRST STEP IN OPERA IN ENGLISH

"The Maestro's Masterpiece," a New Form of "Music-Drama," Will Pave the Way to Ambitious Venture Projected by Impresario's Son—A Collection of High Lights from Standard Operas

ARTHUR HAMMERSTEIN inherited more than a name from his illustrious father. His birthright included a fund of original ideas and the value of at least one of these is shortly to be tested. Its exact nature was revealed the other day to a *MUSICAL AMERICA* representative, in the Manhattan Opera House, which is now given over to vaudeville.

"During my connection with operatic enterprises both here and in Philadelphia," said Mr. Hammerstein, "I noticed that at every performance there was one musical episode—either an aria, a quartet or a chorus—which never failed to quicken the public pulse. Every one of our standard operas has certain spots which command the immediate response of the audience."

"Now, my idea is to produce a 'music-drama,' with a human interest plot as the basis, interweaving some of these tried-and-true musical features of grand opera fame with original music in such a way that the public is bound to find a source of continued enjoyment. With this in mind I commissioned Edward Locke, author of 'The Climax,' to write 'The Maestro's Masterpiece,' the theme of which is of my own device."

"I look upon this work as my first step into 'opera in English.' It is my ambition to have a theater of my own—an opera house, if you please—where opera in English will be presented as it should be. 'The Maestro's Masterpiece' is in the nature of an experiment. I am 'feeling the public pulse,' as it were."

Mr. Hammerstein is content for the present to let the *genre* of "The Maestro's Masterpiece" remain uncatalogued, preferring to let its originality and superior musical qualities speak for themselves. To him is due the sole credit of having evolved this form of production. The drama is said to have "the strength of humanity and the strength of love—the love of youth, the love of parents, and the love of art." According to Press Representative Howard Shelley, who ought to know, because he is still drawing royalties from his ten-year-old comic-opera, "The Beauty Doctor," "it fairly teems with color and atmosphere. Each character vibrates with the hopes and aspirations of achievement and the energy of success. Although there is an original score the master arias and ensembles of Verdi, Giordano, Donizetti, Ponchielli, Offenbach, Massenet, Tchaikowsky and Abt are so interwoven in the dramatic warp of the drama as to appear essential parts thereof."

It is with the real Bohemians that "The Maestro's Masterpiece" deals. Its characters are human beings, pulsating with the aspirations of healthful normality. They are artists, singers, painters, musicians, composers, and they live as do hundreds of artists in all parts of the world. The real artist's life, as his fellow artists know it, is a sealed book to the public, and it is this genuine atmosphere that Mr.



Principals in Arthur Hammerstein's "The Maestro's Masterpiece"—From Left to Right, Above, Edith Somes, Leon Samaloff (Photo Copyright, Mishkin Studios), Enzo Bozzano, Ethel du Fre Houston, Andrea Sarto, Arthur Hammerstein and Helen Schoeder (Photo by Mishkin)

Locke has created. There is the atmosphere of the studio, and this, in a great measure, has been supplied by Arthur Hammerstein, who, in his long experience with singers and musicians, grew to have a most intimate knowledge of their moods, inclinations and habits. Mr. Hammerstein was for years a constant associate of Tetzlaff, Mary Garden, Cavalieri, Dalmores, Renaud, Zenatello and other stars, and he knows the artistic temperament as well as any living man. The results of these years of observation are in "The Maestro's Masterpiece" and are condensed into one evening's performance.

The initial performance will take place at the Court Square Theater, Springfield, Mass., January 20. Shortly afterward the production will be transferred to Boston for two weeks and then to one of the Broadway theaters in New York.

Mr. Hammerstein literally haunted the New York theaters watching for "undiscovered stars" and artists capable of the

various rôles. After much time and patience a cast was finally decided upon, and it is safe to say that a most notable aggregation of stars has been assembled for the play. The artists represent six nationalities and include several who have never appeared in America. Among them is Mme. Maria Pampari, who is celebrated for her beauty and who will be heard in one of the leading rôles. She is said to possess a very remarkable voice. Samuel S. Schneier, the famous Jewish actor, will have the chief male part, one which makes exceptional demands upon his gifts of histrionism. It is confidently expected that both he and Mme. Pampari will win successes. Other stars are Ethel du Fre Houston, Helen Scholder, the girl 'cellist; Leon Samaloff, tenor; Count Enzo Bozzano, basso; Andrea Sarto, baritone; Fred W. Peters and Edith Somes, a young American soprano who made an unusual success in Paris.

Miss Somes was born in St. Louis and

began her vocal studies in Paris under Henri Bertran, and made several concert appearances in the French capital. Count Bozzano was formerly a member of the Metropolitan Opera Company, and was heard in leading bass rôles in that organization. He comes from a noble Genoese family and studied with the celebrated Maestro Boudouresque. Later he sang in many of the leading opera houses of Europe.

Miss Houston is a native of Memphis, Tenn., and is a niece of Governor Houston. She studied with De Reszke and also with Escalais of the Paris Opera.

Andrea Sarto has a great European reputation as a baritone, and has been heard in most of the leading opera houses of Germany. He was born in New York and was a member of the Metropolitan Company.

Giovanni Zurga has also an important part. He is a Bostonian by birth but Italian by ancestry. He is a tenor.

SEMBRICH IN KANSAS CITY

Frank La Forge's Piano Playing Feature of Soprano's Recital

KANSAS CITY, Mo., Jan. 7.—The sixth concert in the series of fifteen planned by Myrtle Irene Mitchell was given Friday afternoon in the Willis Wood Theater by Marcella Sembrich, with her incomparable accompanist, Frank La Forge. Mme. Sembrich was most enthusiastically received and responded again and again to the demands of her large audience. She sang songs by Schubert, Schumann, Strauss, La Forge and a group of folk songs, with an aria from "La Traviata." She is as charming and delightful as ever. Mr. La Forge as a pianist is enjoyable, his rendition of several Chopin numbers serving to show his ability in this line, and as an accompanist he is remarkable. M. R. W.

Mme. Kirkby-Lunn Here

Mme. Kirkby-Lunn, the English contralto, arrived from Europe on the *Campania* Saturday morning, to begin a limited concert tour under Loudon Charlton's management. Mme. Lunn is well remembered for her seasons at the Metropolitan Opera House and her tour with the Henry W. Savage Company in "Parsifal." She will remain in America until Spring, and will

appear as soloist with leading orchestras. Her first New York appearance will be with the Philharmonic Society, in Carnegie Hall, on February 14.

A New Musical Paper for Pittsburg

PITTSBURG, Jan. 9.—Pittsburg is to have an exclusively musical paper. It is to be called *The Symphony*. It will appeal to the musical as well as the unmusically educated for its support. The idea is to print matter that will interest all persons in the slightest degree concerned in music—a chronicle of events of special interest to all musical people and of persons in whom they are concerned. E. C. S.

Mme. Noria's Health Improved

G. P. Centanini, manager of Pavlowa and Mordkin, the Russian dancers, returned to New York on Saturday of last week from Paris, where he had gone to visit his wife, Jane Noria, the operatic soprano, who was ill and threatened with a nervous breakdown. Mr. Centanini remained a week with his wife, at their villa near Paris, and during that time she improved greatly.

Maude Fay sang the name part in the recent revival of "Norma" at the Munich Court Opera.

ST. LOUIS ORCHESTRA

An All-Wagner Program Given with Schumann-Heink Soloist

ST. LOUIS, Jan. 7.—The St. Louis Symphony Orchestra played superbly at its seventh pair of concerts last evening and this afternoon. Director Zach chose an all-Wagner program and had Mme. Schumann-Heink as soloist for the occasion. On Friday night there was not a seat left in the Odeon, and contrary to the usual conditions the seats were very well taken for the matinee also.

For the opening number Mr. Zach played the "Faust" Overture, a number seldom heard here. Then followed the Introduction to the third act of "Die Meistersinger." The orchestra gave a most poetic reading of this score. Siegfried's "Rhine Journey," from "Götterdämmerung," the entire Overture and Bacchanale from "Tannhäuser" and the overture from "The Flying Dutchman" have never been performed here more beautifully than last night.

Two big selections, *Erda's Warning*, from "Rheingold," and the Waltraute Scene from "Götterdämmerung," in the early part of the evening were magnificently given by Mme. Schumann-Heink, who received a tremendous ovation. Her

third number was an aria from "Rienzi," rendered with great force and beauty. After this number there was a tremendous burst of applause and the entire orchestra rose and acclaimed the singer. For encore the diva gave two German *Lieder*. H. W. C.

Hammerstein Engaging Artists in Paris.

PARIS, Jan. 1.—Oscar Hammerstein has concluded several important contracts with operatic artists during his brief stay in Paris, but states that he will not go into details concerning them. "That's exactly what my competitors would like me to do," he says, "and they are watching me very closely." There has been a rumor, entirely unconfirmed, that Mr. Hammerstein contemplates building an opera house in Paris.

Bonci to Sing in South America

Alessandro Bonci has just closed definitely with Buenos Ayres to appear there during the Summer. This will give the Italian tenor some traveling to do before next October. His present tour will take him to the Pacific coast, and he will sing up to the day of his sailing for Rome, where he will appear in the revival of classic opera which will be given as part of the exposition festivities. From there he will go directly to Buenos Ayres.

TEACHING PARIS GAMINS ART OF SONG

The Beneficent Work of Yvette Guilbert in Her "Ecole de la Chanson"—Striving to Bring Beautiful Old Music into Lives of the People of the Working Classes—An American Pupil of Mme. Guilbert

PARIS, Jan. 1.—Last September I dropped into what seemed to me to be the happiest corner of Paris—the new atelier of Yvette Guilbert. Surrounded by her class of children, the



Loraine Wyman, the American Singer, in the Costume of a Bretonne Peasant, Rehearsing Old Songs on the Balcony of Her Home in Paris.

center of a watchful and admiring crowd, she was singing the melody of an old song. And as she sang, gradually all the children chimed in until every one knew and was singing the tune. Then it was the question of words, and after that the question of how such a song should be sung. Each child was at liberty to give his or her opinion or to suggest an appropriate gesture, and as there is no shyness about the "gamin" of Paris there was no "backwardness in coming forward."

The old song, a round of the 18th century, forgotten for perhaps 150 years, once more came to life and was revealed with new beauty, because Mme. Guilbert was the presiding genius.

Then the class was dismissed; each child

went home with a new light in his heart, something beautiful to remember and something useful to do. For each one had a little book wherein must be written the words and the tune; and to him or her who should keep the little book most tidy, I heard Mme. Guilbert promise two tickets for the theater, reminding them that "*l'art c'est de l'ordre*."

"How do you like my 'little birds?'" said Mme. Guilbert to me. I told her that they were charming and she told me that they were going to be "real singing birds."

She then talked about her newly founded "Ecole de la Chanson" and of her aim to form the musical and practical sense of the children of Paris, the little children of the working classes, the children of the great nation which through all the centuries has been the golden cradle of music and which has contributed more songs to the repertoire of the world than any other country.

"But nowadays," Mme. Guilbert said, "so much that is old and beautiful is forgotten; so much that is debased and vulgar is popular, that I should like to endow a new generation with the fruits of my twenty years' work and research in the old music.



Mme. Guilbert's Class Rehearsing Its Songs and Dances

To teach the children of the people to love and appreciate that which is beautiful is surely to give them a chance of becoming perhaps better, perhaps, more happy than we are, because they will have learned early to love the good old songs and to prefer them to the vulgar, sordid, popular music of to-day."

As Mme. Guilbert told me this I saw in my mind's eye all her little song-birds flying back to their homes, singing the songs of long ago, and teaching them to their little neighbors and friends, thus bringing about

a happy revival of the good old music and the glorious traditions of France.

The "Ecole de la Chanson" made its first appearance in public on December 8, and it was an afternoon of sunshine for those who were there. The children's chorus sang and danced songs and rounds ranging from the 16th to the 18th centuries,

and the audience had all the difficulty in the world not to sing too, so infectious was the spirit of youth and gaiety.

Mme. Yvette herself contributed some of the songs of long ago and some of the songs of yesterday, and how she sings such things the whole world knows, for there is none other that can do this thing.

And last, but not least, Loraine Wyman charmed the audience by her delightful and original rendering of 16th and 17th century songs. Her French diction is so perfect that I rather doubt whether many

Thereafter and for the first time you made among others the following demands upon us: (a) That the concert agreement be included in the "Ysobel" contract; (b) That advances (not agreed to) be made you under the concert agreement; (c) A guarantee (not agreed to) upon the concert agreement; and (d) A paper writing to the effect that you have fully performed your agreement, and releasing you from all liability under both agreements.

Inasmuch as these demands were not only not contemplated by us, but also were unreasonable, we could not and would not comply with them. It may well be that, appreciating the enormous advances made by our firm to you and your publisher, and the tremendous expense incurred by us in connection with the enterprise, you felt that you could secure from us anything under the sun, however arbitrary it might be. But we cabled you and Mr. Edmunds repeatedly that, come what may, under no circumstances would we agree to your proposed modification of the existing agreements.

In your last letter you say that "it is necessary that all misunderstandings should first be overcome." Upon our part there are no misunderstandings, and hence none to overcome; upon your part, however, there are the unreasonable and unwarranted demands to which we have referred.

Knowing as you do that the orchestration and your presence as director are essential to the proper presentation of the opera, and that we have not received the orchestration, and yet flatly refusing to come here unless we accede to your "hold-up" methods, we are forced either to acquiesce or refuse. We will not meet your demands, and relying upon your statement that you will not perform your contract, we return all materials received to Eduardo Sonzogno. We are disbanding the organization, and, however much it pains us, shall give up the idea of producing the opera to which we have devoted so much time and money, and upon which we have built such fond hopes.

At the first opportunity, therefore, we shall submit the entire matter to our solicitor for such proceedings as in his judgment may be necessary. Respectfully yours,

LIEBLER & CO.

ROME, Jan. 6.—Mascagni has received a letter from Liebler & Co., of New York, in which they say that they cannot produce "Ysobel" because of his failure to keep his contract by delaying his departure

members of the audience did not suspect that Mme. Guilbert was playing one of her tricks, when she introduced Miss Wyman as "the little American girl, scarcely twenty years old, who has crossed the Atlantic to learn our songs."

But as New York knows, Loraine Wyman is a bona fide American, the daughter of Julie Wyman, the singer, and the erstwhile pupil of Mrs. Ashforth. "Please do not forget to mention this," Miss Wyman asked me, "because I am Mrs. Ashforth's most devoted slave, and I owe everything I know to her and to Mme. Guilbert."

She startled me by telling me that she had studied with the latter for only two months and a half, and that she made her French debut on November 5, singing old songs at one of Yvette Guilbert's Saturdays at the Gymnase Théâtre. She also told me that she was returning to New York very shortly to fulfill engagements.

To sing perfect French in two and a half months is surely a remarkable triumph for both teacher and pupil.

But one word more about the "Ecole de la Chanson." There is something to me divinely touching and beautiful in this new venture of one of our greatest artists. In her art Mme. Guilbert has ever been human; perhaps her "humanness" has been the secret of her success. This new vision of her in connection with the poor children of the workers of Paris is just one further manifestation of her intense "humanness."

To give a helping hand where help is needed, to reveal beauty to those whose lives would otherwise be sordid and sad, to kindle the light of joy and faith in the hearts of others—that Yvette Guilbert should do all this is consistent with the essence of her art and is true to the traditions of her generous nature and her bountiful heart.

ESTHER SWAINSON.

"YSOBEL" NOT TO BE GIVEN THIS SEASON

Mascagni's Demands Cause Refusal by Lieblers to Produce the Opera

Confirming a report recorded in MUSICAL AMERICA several weeks ago, it was stated in New York last week that there no longer existed any doubt that Pietro Mascagni, composer of the new opera, "Ysobel," would not visit New York this season to supervise the projected world premiere of the opera here. Messrs. Liebler & Co. have stated definitely that they will not produce the opera.

The sum of \$100,000 had already been expended by the Lieblers, it is said, in advancing the interests of the opera. Scenery and costumes were ready, the principals were all engaged and in this country, and the vocal score was at hand for the production as planned for last November. Then the announcement at the last moment that Mascagni had not completed the orchestral score caused the first delay. Later when it was said that the score was completed Mascagni delayed sailing from time to time until it became too late to hope for a production this season. A large sum was sent to Mascagni in advance royalties, and it is stated that an attempt will be made to have this returned.

Bessie Abbott, who was to have been the star of "Ysobel," singing the part of the Lady Godiva heroine, has returned with the other members of the "Ysobel" company

from a tour of Southern cities in the two Puccini operas, "La Bohème" and "Madama Butterfly." Just what their future course is to be has not been decided. "Ysobel" was written by Mascagni expressly for Miss Abbott at the request of the Lieblers. It was to have been sung November 21, in advance of the premieres of "The Girl of the Golden West" and "Königskinder."

A full statement of the position of Liebler & Co. in the controversy with Mascagni was made by George C. Tyler, managing director of the firm, on January 8. Included was a copy of the letter sent to Mascagni on December 22 and referred to in despatches from Rome. This letter read as follows:

Maestro Pietro Mascagni.
Dear Sir: Your communication of the 2d inst. is at hand. Its statements are surprising because they are for the larger part incorrect. Your attitude is unreasonable and unwarranted. To the uninformed, you, apparently, are the injured party, when in fact the reverse is the case.

Our every obligation under the "Ysobel" and concert agreements has been fully performed, and we were and are ready and willing to carry them out to the letter.

The "Ysobel" agreement provided in addition to the other large advances made you that we pay you 50,000 francs upon your departure for America. The intent of this is clear, i. e., that the last-mentioned sum be handed you when you were about to sail. To strictly perform this particular provision, as well as others, we caused Mr. Edmunds [foreign representative of the Lieblers] at great expense to remain in Milan prepared to pay you accordingly.

Meanwhile, artists were engaged with your approval, and thereafter, when you demanded and received the money from Mr. Edmunds we had a right to infer that you were on the point of leaving. Upon receipt of a cable to the effect that the artists had sailed for America with your knowledge and consent, we expended large sums of money in preparing for and advertising the premiere of "Ysobel."

for America. The composer cabled to the Lieblers in return that he repudiated the charge that he had violated his contract and that he was willing to prove this in a friendly manner if possible or by resort to the courts if necessary. Mascagni says the letter he received refers to his "hold-up methods" and his "unreasonable and unwarranted attitude," but refuses to make public its entire text. He says that it complains of the non-receipt in New York of the orchestration, and, while admitting that he has retained the score, declares it has been ready for a month and that he would have sailed with it on Thursday, had he not been checked by cable. Mascagni is particularly enraged over the matter because his quarrel with the committee of the Rome exposition will prevent his giving "Ysobel" here and he will be forced to offer it in some provincial town.

ROME, Jan. 9.—Indignant at the statement that the Lieblers have given up the production of her husband's new opera, "Ysobel," as the result of the composer's exorbitant monetary demands, Mme. Mascagni to-day took a hand in the row and blamed the rupture upon Bessie Abbott, who was to have starred in the opera. Mme. Mascagni declared that Miss Abbott's voice was unsuited to the rôle of the heroine, and that persistence in booming her for the part was at the bottom of the trouble.

"Ridiculous," said Miss Abbott, at her New York hotel, when she was shown the foregoing despatch from Rome. "Mascagni heard me sing in Italy and expressed the greatest satisfaction both with my voice and stage presence. It is impossible to believe he has experienced this sudden change of belief."

ZENATELLO

EXTRAORDINARY PERFORMANCES by TWO GREAT ARTISTS. BOSTON OPERA HOUSE audiences WILDLY ENTHUSIASTIC over ZENATELLO in OTHELLO and JOINT APPEARANCES of MME. GAY and ZENATELLO in CARMEN, TROVATORE and AIDA

OTHELLO

Mr. Zenatello's Othello had saliently and impressively the qualities of operatic impersonation that Mr. Sammarco's Ancient lacked. Your true artist does not quarrel with the lot in which circumstance has cast him. Mr. Zenatello landed from an ocean voyage on Friday; he proceeded at once to Boston; he could have had only hasty rehearsal at the opera house; it would have been reasonable had he asked the indulgence of the audience. Instead, this unkind circumstance seemed only to stimulate and in his Othello his new abilities and his new distinctions as a singing-actor shone. He makes his voice peal now only when the music and the dramatic moment bid him so use it. He has advanced surprisingly in the control and in the coloring of his tones until he now makes them a musical speech that is often as expressive by its finesse as it is by his power. He is no longer the operatic tenor mindful of his audience and eager to make his "effects" with it and receive its applause. Saturday afternoon he was the singing-actor in a music-drama before which the presence of an audience seemed only incidental. Intelligence goes far on the operatic stage—much farther than many a singer with a voice and little else is willing to believe—and intelligence has seemingly advanced Mr. Zenatello to his present estate. He has not been content to be merely a songful and impassioned voice.

Mr. Zenatello's Othello lacks physical bulk; his Moor is tall, spare, quick of changing glance and alert of elastic movement. By every token of physical aspect, this Othello has the sensitive and intense passions that such a frame, contrary to the usual notion, often encloses. His voice, as he uses it in Verdi's music, has a penetrating intensity that makes it seem the voice of such an Othello and that gives his speech a curiously poignant, emotional reality. A little forcing and the tones would have turned sharp; but with a most intelligent skill Mr. Zenatello kept them poignant. He was zealous and adroit to make his tones the expressive speech of the Moor and of the drama; yet with all his shading of phrase after phrase, he never overlooked their intrinsically melodious quality. He characterized and he also sang, he forgot neither significant play of feature or disclosing gesture; these were of the Moor and not of operatic convention; while to those who may have only a little Italian, the clearness of his diction enabled him to make many a brief phrase more than usually significant.

These were Mr. Zenatello's means to an Othello of fine intensity, rather than overwhelming power, of passion; to an Othello that does not suffer blindly and furiously, animal-wise, but whose agony is the deeper because it is of a sensitive spirit touched to its quick. It stood a believable Othello that could have won the equally finely tempered Desdemona of Mme. Mélis. He idealized, and so suffered, when Iago had tricked him into the belief that his ideal was base and false. The true Iago beside this Othello knows that he is playing upon highly-strung sensibilities. The impression through the trickings of the second act was of the goading torture of such a susceptible spirit. The impression in the third was of the piteousness of the fate that was upon it and that was now driving it. The impression in the final scene was of the piteous woe with which Othello came to the killing and of the moment of shuddering revolt from himself and his disillusion, in which he slays himself. Whoever has heard the opera knows the poignancy of the return in the final scene of the love music of the first act. Of such fine intensity is Mr. Zenatello's Moor. H. T. P.—*Boston Transcript*, Dec. 19, 1910.

Mr. Zenatello sang for the first time in the Boston Opera House.

The performance, as a whole, was one of the best that have been given in this city. Mr. Zenatello has a voice that is heroic and lyrical. He was equally effective yesterday in savage outbursts of jealous rage and murderous passion and in the exquisite love music of the first act; furthermore, he is a much better schooled singer than Tamagno was. Mr. Zenatello was not only robustly powerful in the tragic scenes, but he sang the love music, in which "sex seems laid bare in sound," with amorous sentiment, and in this music Tamagno was hopelessly at sea with his white, bleating tones and false intonation. Mr. Zenatello acted with considerable force and skill.—*Boston Herald*, Dec. 18, 1910.

Mr. Zenatello was in brilliant voice, and sang and acted with great intensity. His impersonation of the Moor was even more striking than that of last week.—*Boston Herald*, Dec. 25, 1910.

While he is considered a dramatic tenor in voice and style, he was to be commended for his delivery of certain lyric passages yesterday afternoon.

He sang in the duet with Desdemona in Act I with a sympathetic and well-shaded tone, and with good management of the breath. The scene over the dead body of Desdemona was made memorable by the poignancy of accent and the searching emotional quality of his singing.

In his characterization of the part, Mr. Zenatello showed skill in denoting by facial play the inward working of Iago's poison—an

innocuous poison yesterday—and in the last act his death scene was a deed to shudder at. When an actor can die upon the stage without seeming guilty of exaggeration or incongruity, he may be said to die well.—*Boston Globe*, Dec. 18, 1910.

Mr. Zenatello has a manly voice of excellent quality, and he used this voice, yesterday, with exceeding skill and expressiveness. At last, again, there was heard the ineffably tender love music at the end of the first act, sung in tune. Mr. Zenatello's impersonation was manly and forceful and particularly impressive in the last act. And no matter how



—Photo by Falk Photo Co., Boston.
GIOVANNI ZENATELLO AND MARIA GAY

strong the emotion portrayed, he never balked, but sang a rich, vibrant tone. The part of Othello has not been sung here so well, at least in years.—*Boston Post*, Dec. 18, 1910.

Mr. Zenatello as the Moor was consistent and forceful in his acting and singing. His glorious and powerful voice was in excellent condition and colored with each changing mood. And these were many. The close of the second act marked the highest point of enthusiasm, when Zenatello and Polese were accorded little short of an ovation. Their singing and acting deserved it.—*Boston Advertiser*, Jan. 3, 1911.

Giovanni Zenatello's Othello is one of his finest efforts. He has won his way to the hearts of music loving Boston by his earnest, painstaking characterization. Last night he had further evidence of his immense popularity, the curtain calls being insistent, that accorded him at the close of the second act being little short of an ovation.—*Boston Journal*, Jan. 3, 1911.

Those who attended the Christmas Eve performance of Othello at the opera last night heard an exceptionally fine rendition of the title role. Mr. Zenatello was in superb voice and sang gloriously.

He was exceedingly effective in the climactic and impassioned moments, both by reason of the splendid virility and opulence of his tone and the vivid and dramatic accent with which he delivered the text.

He exhibits much good taste in keeping the scale of the plan upon which he has laid out the part well within the scope of his abilities, both as actor and vocalist. In consequence his performance possesses sincerity, that most needful attribute of a work of art, and this is said in vivid remembrance of the dire shoutings, rantings and beating of breasts to which some have been moved in this part in both the spoken and the lyric drama.—*Boston Globe*, Dec. 25, 1910.

Zenatello made his début with the Boston Opera Company yesterday afternoon. This is the tenor who made such a wonderful success in dramatic roles with the Hammerstein Company during its first two years and who did not sing last year because of legal difficulties with Oscar Hammerstein.

Great Favorite in Madrid

He comes direct from Madrid, where he has been singing at doubled prices, and arrived in company with Maria Gay, the Spanish contralto, who has also been singing in Madrid. Zenatello's singing was something to be remembered for a long time. Here is a glorious

frenzy and misery of the fourth, were all in turn eloquently portrayed. Of course, with the public, the Song of the Flower (a rose with Bizet, a Cassia-flower with Prosper Mérimée) is the most attractive vocal number in his part, but the singing of the last two acts was the greater. Seldom have we seen or heard so intense yet thoroughly musical an interpretation of the chief male role of this opera. Zenatello's work was not mere declamation. In his most furious moments there was excellent vocalism.—*Boston Advertiser*, Dec. 20, 1910.

TROVATORE

Mme. Gay, too, is a Spaniard. She is an extraordinarily interesting woman on the stage, and a bigger artist perhaps than we in Boston or America have known.

Her impersonation last night was engrossing in whatever light it be remembered this morning, whether for its vocalism or its characterization, whether for the simple emotional appeal to the layman or for the method and the technique of her composition of the part as observed by the student of the stage.

Apologies are usually needed for the Azucenas of to-day. Either the singer was aforesaid mighty as one of the avenging deities of Greek mythology, whose fury has now abated, or perchance she is lacking of low notes dark as the sepulchre, or alas! she is pacific and amiable of temperament.

Mme. Gay needs no apologies for her performance. She treated the character with respect, with dignity. This was no plebeian crone who told Manrico the tale of horror in the cave, but a woman who had known power and who had long nursed a deep and flaming vengeance. Her treatment of this scene must stand among the supreme achievements at this opera house.

Memorable will be the intensity of horror which was graven upon her face, which clutched hands and body, which lay bare in the harrowing quality of her tone and gave poignancy of accent to the text.

The scene with the soldiers in the first part of Act 3 was likewise moving. There was keen delineation of the cumulative terror of death, and she was dragged off as though the torture of the stake awaited, not merely the ducking stool.

Mme. Gay's use of her voice was in many things most admirable. She characterized by her tones and her manner of attack and of color.

Mr. Zenatello sang Manrico for the first time in this city. His voice served him well throughout the second act. His tones were truly heroic, and he sang with no apparent effort.

The romantic aria to Leonora in the following act had ardor.—*Boston Globe*, Dec. 27, 1910.

The other special features of this performance were the admirable singing of Mr. Zenatello and the Azucena of Mme. Gay. Mme. Gay sang with remarkable power, received what was perhaps the greatest ovation of the evening, and was recalled repeatedly.

Mr. Zenatello's singing was a treat to the ear in nearly every moment of his performance. He, too, made the music burn—and in certain of the well-known tunes of "Il Trovatore" there is enough ginger to furnish noted composers of this day with material for an act of an opera. It is good, indeed, to have a tenor for such parts in the company—Othello, Manrico, Rhadames, etc.—the performance of to-morrow night should have exceptional interest.—*Boston Post*, Dec. 27, 1910.

Mme. Gay infused into her Azucena the same abandon and elemental vitality that have already made her Carmen a noteworthy impersonation. Her singing of "Stride la vampa" and in the duet with Manrico was rarely beautiful.

Perhaps Manrico has the most taxing of the many taxing parts in "Il Trovatore." Mr. Zenatello has ample power both as actor and singer, and displayed both to the full last night.—*Boston Herald*, Dec. 27, 1910.

All the principals of the cast fairly outdid themselves and succeeded in producing a noteworthy performance of the opera. Mr. Zenatello, especially, is to be highly commended for his singing of the role of Manrico. Never once did he force his voice, but sang with noble restraint throughout the evening. Such artistic singing cannot be too highly praised and is a thing to be long remembered. Mr. Zenatello was recalled time and again and most certainly deserved the appreciation which was so generously accorded him.

Mme. Gay was not far behind Mr. Zenatello in awakening the enthusiasm of the listeners. She, too, sang with true artistry and with great dramatic effect. The participation of two such singers as Mme. Gay and Mr. Zenatello in the performance would alone have served to render it noteworthy.—*Boston Advertiser*, Dec. 27, 1910.

Giovanni Zenatello's Manrico was a delight. He sang the role for the first time here, and, as in "Carmen," found himself in the cast with Maria Gay, who, to say the least, shared the honors of the evening.

Mme. Gay's Azucena will linger in the memory of all fortunate enough to have heard her last night. She fairly dominated the performance.—*Boston Journal*, Dec. 27, 1910.

CARMEN

Maria's Gay's Carmen was one of the great features of the opera season last year. It has grown in strength and vigor, flashing in brilliancy and warm in its color. Giovanni Zenatello, as Don Jose, made his first appearance in Boston, and won a place in the ranks of favorites through his remarkable rendition of this role. His voice is rich and full, with plenty of volume, and he sings as though it were a pleasure. This artist possesses rare histrionic ability and proved a splendid foil for Maria Gay, the dramatic possibilities of the many scenes being realized to the fullest.

As a whole the performance last night was as near perfection as it could be.—*Boston Journal*, Dec. 20, 1910.

But last night there was, in addition to the intrinsic beauty of the work, a "réentrée" of much importance. Maria Gay had come back to renew her successes in dramatic action and singing.

From the beginning with the seductive Habanera to the dreadful climax of the murder, there was a steady crescendo.

Vocally Maria Gay was superb. Never have we heard the part better sung.

For once, too, the audience threw off its reserve and became fairly enthusiastic. No encores were allowed, but the vast audience burst in upon the action many times with well merited applause, while the recalls at the end of every act were numerous also.

There was an intensity in his action that paralleled the force of Mme. Gay's Carmen. But it was by no means all mere vehemence. There were subtle transitions and gradations. The simple ambitions of the corporal at the first, his gradual yielding to the seduction of the Gypsy, the conflicting emotions of the second act, the jealousy of the third, the abject

MME. MARIA GAY

REPEATS her SENSATIONAL SUCCESS of LAST SEASON and accomplishes NEW TRIUMPHS in her GREAT IMPERSONATION of CARMEN and in the most artistic representation of "AMNERIS" in AIDA and "AZUCENA" in TROVATORE

CARMEN

The individual novelty of the evening was Mr. Zenatello's Jose. He was, until the second encounter with Carmen, a pleasant young brigadier who had never taken the trouble to take himself or anything else seriously. Memories of his mother move him; the devotion of the peasant girl touches him; he is flattered by the preference of the Gypsy. But as he comes, gaily enough, after an interval in prison, to Lillas Pastia's tavern in the moonlight, it is a soberer Jose, who resists for a while a further temptation into disloyalty. He has begun to think, as well as to love. At the intrusion of the officer there is desperation in him. Already he has "seen red." He is no longer weak; but he is not strong enough for his adversaries. He is weakened by a wounded honor that still bleeds. The tragedy of this Jose is that of the man of primitive conventions which he has overridden without being able to abide their being overridden by others to the injury of himself. He would wrongly win—without admitting the right of a rival to do the same. Even his hatred of Escamillo has the impotence of this acknowledgment that he is half in the wrong for resenting a rival. The power to suggest this moral dilemma was the feat of Mr. Zenatello's singing and acting. In the pantomime which concluded the third act, the retreating voice of Escamillo stung him to frenzy. The primitive beast raged in him. Behind him the yellow sky of the Sierras gleamed and glowed; on either side, the parted crowd waited, sullen and watchful; at his side Michaela laid a persuading hand on his sleeve, and before him Carmen crouched, eyes aflame with a new passion, lured by the sorcery of a new lover's voice. The figures were black in silhouette against yellow; the action passed, swiftly, silently and passionately. But in the eyes of this Jose there was a glint of the madness which kills the thing it loves. After this, the final act was nothing more than a grim necessity.

And such a Jose as Mr. Zenatello's was further justified by such a Carmen as Mme. Gay's. One explained the other. Her boldness, audacity, splendid vitality, her savage pride; her fierce resentment of the liberties which she seemed to encourage; her moods of feline softness—in short, the fascination which she exerted on the brigadier left him no more choice than the boa constrictor the rabbit. She is Carmen and no one else. She eats an orange, and wipes her lips with the back of her wrist, throwing the peel in the crowd; she knots a shawl about her hips with a savage jerk; her voice is a coax, a threat, a caress, a taunt, or a menace. She is the product of her life and her people. It is idle to demand moral accountability of her as of a wild-cat. Both have their moods of ferocity and softness. She seems to have little more choice than Jose himself. She must go her way, as others like her have done and will do, spreading the ruin in which she finally shares. Let her rebel against the doom the cards have warned her of; she feels in her heart that they tell the truth and it cannot be escaped. Yet at the end, faced with a madman whom her perversity has crazed, this Carmen is possessed only by a passionate fear and a fierce determination to live. She dies rebelliously; scarcely permitting us to believe, scarcely believing herself that so magnificent an animal can really die. And her soul, assuming that a soul she has, wings, as the classics would say, down to the shades, "indignant."—*Boston Transcript*, Dec. 20, 1910.

To the delight and wonder of the great audience that has assembled to welcome her, Mme. Gay last night created afresh the remarkable impersonation which made the performances of "Carmen" in which she participated such notable events of last season at this opera house. But two of the new features of last evening contributed to make this production an improvement over that of a year ago; they were the Don Jose of Mr. Zenatello and the conducting of Mr. Caplet.

Mme. Gay stops at nothing, vocally or physically, that she can enlist to the end of emphasizing her impression of unbridled passion and wayward, devil-may-care power over all with whom she comes in contact. She has absolute command of gesture, with hand, with head, with body. Yet she knows the value of moments of significant repose, as when she folds her arms and watches after the entrance of Escamillo. It is difficult to pick and choose in an effort to point out the scenes where she is most successful; this Carmen leaves the impress of her astonishing intensity upon every scene. Her voice is teeming with the warmth and color which reflect so well the suddenness of her emotional changes. From first to last the whole portrayal is a rare one.

Mr. Zenatello brought out with equal success the development that Don Jose undergoes from his early lukewarmness and almost insignificant to his ferocious closing passion. He even seemed to increase in stature, and his facial play was remarkable. His vocal art is of a high order, and particularly when his voice takes on its heroic character it is beautiful and impressive.—*Boston Herald*, Dec. 20, 1910.

Maria Gay reappeared as Carmen last night at the Boston Opera House in the first performance of the opera this season. Mr. Zenatello sang Jose for the first time here, and there was a new Escamillo.

The ways of Mme. Gay's frankly realistic Carmen were well taken notice of last year. Her candor has not abated.

There is perhaps no part in the operatic repertoire which lends itself so graciously as a garment to drape the lines of an impersonation, and yet lives with power in this guise or that, if there be temperament and personality behind it.

The realism of Mme. Gay's Carmen is as obvious and unescapable as before. She plays her own version, not as an actress in a part, but with an unflinching spontaneity which is apparent in new detail of action, as consistent with the characterization as it appears to be unpremeditated.

When she bandies with the men in the square at her entrance in act 1, when she taunts Jose to see what manner of man he is—and Mr. Zenatello has apparently learned to make the best of it—when she dares the captain, dances upon the table, throws the tambourine and crunches the fruit she is not merely playing bits of "business," but living for the moment within the realism of the character.

She sings the role in like manner. It is a voice of marvelous range, of variety in color, inflection and emotional power, alluring in blandishment of love, harrowing and portentous in hate and fear.

Beneath all is the extraordinary physical magnetism of this woman. Her presence fills the stage and quickens her comrades to zestful action.—*Boston Globe*, Dec. 20, 1910.

Last night's performance of Verdi's "Aida" was the best ever given at the Boston Opera House. In fact, in some ways it was the best that has been heard in Boston in the last fifteen years. It was a performance inspired.

Giovanni Zenatello sang the part of Radames at the Opera House for the first time. He had been heard once before in the part, two seasons ago, during the Manhattan Opera Company engagement; and those who heard him then and heard him again last night took note of the remarkable progress he had made. Two years ago he was one of many robust tenors. Last night, as before in "Otello," he showed himself to be one of the great artists of the lyric stage. He was forceful; he sang with breadth of style and beauty of voice; he carried himself with dignity. He was the ideal Radames. Certainly none so impressive has been seen here in many a year.

Maria Gay, whose Carmen has been one of the popular features of the past two seasons, and whose Azucena was the most brilliant feature of last Monday's performance of "Il Trovatore," sang the part of Amneris, the Egyptian princess, for the first time in Boston. It was an effective assumption.—*Boston Journal*, Dec. 29, 1910.

Maria Gay's Carmen is familiar and specific. Her solidity of tone is a pleasure. Zenatello's Don Jose is essentially dramatic, fervid, passionate and of appealing fullness.—*Boston Advertiser*, Dec. 31, 1910.

After each act there was rapturous applause, curtain calls for Mme. Gay and the other artists. Bizet's opera ranked as one of the most brilliant performances last season. Yesterday evening the past performances, with the same heroine, were apotheosized. It is possible that Mme. Gay brought as vivid a conception to the stage last night as she had previously, but she sang better than she has ever sung before here and her impersonation was fresh with some new stage business, admirably carried through, with the aid, conspicuously, of Mr. Zenatello, and, it seemed, an even finer logic and sense of values in dramatic development.

The question of whether this Carmen is the creature imagined by Bizet and Merimee need not detain us. It is enough that again Mme. Gay gave a perfectly masterly performance, which compelled the admiration of everyone, that she sang her music, such as the "Sueñillo," with a finer and lighter, clearer quality of tone than customary on other occasions, that her performance, as finished as it was last season, seems to have developed a little more over-summer. No wonder that this artist was recalled so frequently.

Mr. Zenatello sang certain passages in a manner that was unforgettable, such as the romance in the second act; and for the crucial situations, such as the last scene, his voice and his manner of singing are rarely adequate. But the great virtue of his performance lay in his excellent co-operation with the other actors, and particularly with Mme. Gay.

This was, in fact, the convincing feature of the entire performance. "Carmen" was sung, not as though the Boston Opera Company were in its second year, but as though the weight of decades of thoroughly absorbed traditions were behind it.—*Boston Post*, Dec. 20, 1910.

AIDA

A large audience was stirred to enthusiasm by the robust performance of Verdi's opera; in fact the audience was one of the most enthusiastic of the season.

Mme. Gay's Amneris was an interesting impersonation. Her full and luscious voice had the ring of haughtiness in the scenes with Aida; this Amneris was a princess, not a common scold, endeavoring to shout down her rival. For once the cry of the waiting Amneris, bored by her attendants' song, was amorous. As a rule it reminds one of "the shrill-edged shriek of a mother dividing the shuddering night."

Mr. Zenatello's powerful organ is well suited to the greater part of Radames's music.—*Boston Herald*, Dec. 29, 1910.

These being the "humanities" of "Aida," a coincidence of the cast laid emphasis on them. Mme. Gay, statuesque as her movements and postures were, was yet the very woman in her cat-and-mouse play with her enamored slave.

Mr. Zenatello has the actor's virtue. He is all things to all operas. And while it cannot be claimed for him that he does all things equally well, nothing that he does is wanting in distinction. His Manrico was a portrait; his Jose was a sketch in crayon; his Radames is an impersonation. His look is high, his stride heroic, his manner that of a man still young, yet conscious of a great destiny. He stands still to take the strokes of fate as one seeing all yet unable to believe that these misadventures can befall such as him. The personal side of him, his hopes, weaknesses, aspirations, passions, ambitions, we have in the multi-form intonations of his voice. To the already songful quality of the music, he adds a personal eloquence which is frequently as explicit of mood as the spoken words, or more so.—*Boston Transcript*, Dec. 29, 1910.

Mme. Gay's voice is of a rich, warm quality; it is full of a wooing, southern softness that gives to her song a haunting sweetness. Surely, Carmen could not have sung more seductively to her many admirers than does Mme. Gay. Her beauty of tone quality is most effective in the rôle.

Zenatello a Fine Don Jose

Signor Zenatello as Don José sang and acted the rôle remarkably. His voice had far more opportunity to show its beauties of tone and eloquent sweetness than in "Otello." His singing of "Il Fior Che Avevi a Me"—"This Flower You Gave to Me"—had both fire and delicacy of sentiment—the music and his interpretation were always as one; when passion stirred its notes his being responded, he allowed the music to sway him entirely and utterly.

The music is indisputably the main thing in opera, and if the score writer did not know his character the singer should throw the blame on him and not try to make the character what the song will not allow it to be. The creative genius and the interpretative, although closely akin, are not one, and there cannot be but one creative force or entente in opera or drama. The dramatic and musical premise must be taken at the outset, and played till death. This is what Zenatello does with his Don José.—*Boston Traveler*, Dec. 20, 1910.

This performance was in most respects of exceeding brilliance, and the audience was not slow to appreciate the fact. Applause often broke out during the performances on the stage. After each act and scene the singers were repeatedly recalled, and it would be hard to say who received the most appreciation—Mr. Zenatello, who sang magnificently, or Mme. Gay, for her dramatic Amneris. Mr. Zenatello was not only manly, heroic in song, but his bearing was exceedingly effective, and even the palanquin arrangement introduced, according to custom, in the processional scene failed to rob him of his real dignity. He made the most of each opportunity—and how Verdi's characters live. In this opera, when they are properly represented!

Miss Gay was exceedingly successful as the Princess. The music showed certain qualities of her singing to better advantage than the lighter music of "Carmen." She, too, can be noble and impassioned, and she carried herself as to the manner born. We have awaited an Amneris for more than a season—and who, of all Verdi's women, is more superb, more compelling, than this savage queen, Amneris?—*Boston Post*, Dec. 29, 1910.

It meant much for Aida to have the thorough foil in Amneris, and last night, thanks to Mme. Maria Gay, the part was given with a strength that fully rivaled that of the heroine.

We have already alluded to the power of Mme. Maria Gay's assumption of Amneris. It was the most powerful presentation in the rôle that we can recall. Her work in the second act was intense and the jealousy of the Egyptian Princess was powerfully drawn. But the first scene of the last act was an absolute triumph. It was sufficient to win many recalls in spite of its coming so late; it was glorious singing, the chief solo point of the entire opera.—*Boston Record*, Dec. 29, 1910.

The recent appearances at this opera house of Mme. Gay are themes for unusual comment, even in this town, where the doings out on Huntington avenue are tolerably well noised abroad.

Mme. Gay was heralded last year solely as the Carmen of the hour. As such she was heard in New York. When the Boston company went west on the midwinter tour she appeared as Amneris in Chicago, and from the reports she impressed the reviewers deeply in the part.

Monday last she broke away from the thralldom of Carmen, and composed an impersonation of Azucena, which possessed moments of searching power. She indicated rare versatility in following it last night with a characterization of Amneris, which gripped and held her audience with a strange fascination.

Made Much of Opportunities

Mme. Gay made much of her opportunities in the part. Here was an Amneris whose identity did not consist merely in black hair, gorgeous trappings and a retinue of slaves.

As the curtain rose upon this woman luxuriously reclining in sumptuous ease, extending into the air two voluptuous, exulting arms, apparently for the pure joy of tactile sense, there was promise of a future queen of the Nile, of the pyramids and of the desert, who would know, not merely an intense, but an elemental passion.

There was humanity and that intangible but vital grip in this impersonation that gets over the footlights and reaches an audience.

Noticeable was her playful approval of the little dancers, her insistence upon their return to her side rather than the usual exit. Admirable, too, were the bursts into exultant song, the subtle show of affection for Aida to lure her to confession of her love for Rhadames and the scorn and jealousy with which it was received.

The first scene of the last act is one of the superb dramatic situations of all opera. The lighting and mounting of it at this theater with the heavy grille intervening between the hall and the descent into the crypt, permitting Amneris in sight of the audience to view the trial and condemnation of the man she loves, accentuate its vividness and power.

For this scene, with its pauses during the chanting of the priests which invite an actress to extravagance and exaggeration, Mme. Gay merits the highest praise. How effective the scene with Rhadames, with its affected scorn, its supplication and finally its anguished entreaty and flaming and momentary fury.

How instinct with the harrowing dread of the moment was her business in crawling upon hands and knees to the heavy bars of the partition, and peering at the scene below as a caged tigress might leer at her captors.

The impassioned abandon, amounting to hysteria, of her pleading with the high priest for mercy and Rhadames' pardon, and her stolid, dazed defiance when he is inexorable, will be memorable.

Her voice here was such a voice as Verdi might have heard when he wrote his music. There were tones suffused, intense and vibrant with tragic portent.

The entire composition of the scene, in vividness of action and in repose, in color and nuance of voice, and in accentuation of the text, was compelling and big with power.

Zenatello Sang with Heroic Vigor

Mr. Zenatello sang with true heroic vigor. The opening air inspired by Aida had the robust zeal and opulence of tone becoming a sturdy warrior. The Nile scene was likewise creditable, and the dialogue with Amneris before the crypt was well characterized in voice and action. Mr. Zenatello is a decided acquisition to this company.—*Boston Globe*, Dec. 29, 1910.

Mme. Gay, as Amneris, was the daughter of a king, hauteur of mien and even of voice was hers. Even the exceedingly warm and tender notes of her voice she was able to make steely at times; but in the love music she set them free and they rang with all their deep, rich intonation. The great act for Amneris before the gates of the living tomb which is about to encase her lover she elevated above a tempest and a rage into something of larger intent—she was still the daughter of a king and though her heart was rent and torn she was "regal" and not tattered in her emotions.

Zenatello, with the glory of his voice, sang the "Celeste Aida" with the ringing note of love and prescience—this aria sounds the keynote, sets the pace for the entire opera. We do not always enjoy seeing or hearing the hero rage about his loved one so early in the drama, but to Radames and Romeo we gratefully make this concession, for they do it with such amazing grace and beauty. In the "Aida," the death music of the last act, his voice accorded exquisitely with Mme. Melis, making a most effective finale—the "eternal" note which should ring through this music if it is to carry its message both singers breathed into it.—*Boston Traveler*, Dec. 29, 1910.

RELATIONS BETWEEN TEACHER AND PUPIL

**Sergei Klibansky Says They Should
Be Like Friends, Searching
for the Truth**

IN times past it has been the Italian vocal teacher who has been in vogue in this country, but with the coming of Wüllner and Heinemann, and their successes, America has seen the advent of the German *lieder* singer and teacher. And these teachers have not been those who have been unsuccessful in their own country, but have rather been those who, having success with their American pupils abroad, have chosen to come to America in order that they might be nearer the source of their best and most talented pupils.

Among these teachers new to America perhaps the best known is Sergei Klibansky, formerly head voice teacher at the Stern Conservatory, Berlin, but now of the vocal department of the American Institute of Applied Music, New York. Though nominally German, Mr. Klibansky is a cosmopolitan in so far as his vocal method is concerned, both by study and inclination. As a young man he was intended for another profession, but an uncle who was a celebrated baritone who had appeared at many of the leading opera houses of Europe interested him in music, and Schroeder-Hanftaengel, the great singing teacher, becoming enthusiastic about his voice, he began his study with her, afterwards going to such teachers as Hildach, Stockhausen, Lombardi, Gianetti and Heinemann, the latter of whom he assisted, and succeeded at the Stern Conservatory. Concerning his method, Mr. Klibansky says:

"I believe in being perfectly natural, as far as method is concerned, and in insisting that the pupil be natural. So many teachers befog the pupil's mind from the very beginning by explaining the structure of the vocal chords and the complicated functions of the various muscles that the pupil leaves the studio more at sea than before the lesson began. With the future lessons the pupil finds himself more and more at sea, with the result that no progress is made in actual singing, and he soon becomes discouraged.



Sergei Klibansky, the Noted Berlin Teacher of Singing, Now with the American Institute of Applied Music in New York

"If, on the other hand, the pupil is not bothered with technical explanations, but is made to sing in a natural manner, progress can be traced from the very first tone made. To do this it is necessary that the

teacher and pupil understand one another, and so I strive to find a common ground of understanding upon which we may meet, for once the pupil and teacher know one another the teaching becomes a mere matter of time. The relationship between the two is too often that of the master and the pupil, and not that of friends who are investigating together the mysteries of the voice, and that attitude is, of course, inimical to rapid progress.

"Furthermore, I do not believe that the pupil should practise alone for the first few weeks, since it is impossible to give in one or two lessons enough information that will prevent the pupil from going off at a tangent when the teacher is not present. For this reason I always ask for a lesson every day, or every other day, so that I may aid the pupil in his practice. In this way the pupil does not acquire bad habits, and there is an essential confidence in the teacher which is readily built up and which aids materially in producing results.

"I use the old Italian method of tone production, with the best ideas of interpretation of the German school, and I have found the combination a happy one. That it has been successful is proved by the number of my pupils who are singing in opera abroad and who are teaching here in America.

"I have always been most interested in the American pupils that I have had, both because of their superb vocal equipment and their talent for hard work and I came to America only to meet them in their own country. Many of my American pupils have insisted on my coming to this country, and since I was not averse, the matter was finally arranged. Since I have been here I have had several offers from important schools out of New York, but, of course, have preferred to remain in this city."

Novelties Promised by Flonzaleys

Special interest attaches to the second chamber music concert by the Flonzaley Quartet in Mendelssohn Hall, New York, Tuesday night, January 24, because of two novelties on the program, the Adagio from Emanuel Moór's Quartet, op. 59, and Hugo Wolf's "Italienische Serenade." Other features will be the Haydn Quartet in G Minor, op. 74, No. 3, and Beethoven's Quartet in F Major, op. 59, No. 7. Messrs. Betti, Pochon, d'Archambeau and Ara are now in New York filling a series of private engagements, but they start again on tour, visiting Jamestown, Cleveland, Indianapolis, Cincinnati, St. Louis, Chicago, Ann Arbor and Grand Rapids before returning for their second New York appearance.

Rotterdam is arranging to have an opera festival next May.

TO ADVANCE CAUSE OF AMERICAN MUSIC

**Orchestra Under Platon Brounoff
Will Play Works of Native
Composers**

For the purpose of spreading American music, and bringing before the public the compositions of native composers, many of whom have never been heard from, an orchestra has just been organized to be called the "American Symphony Orchestra." Its conductor is Platon Brounoff, the composer, and it will be made up of fifty able men, who will give concerts beginning in February, probably at popular prices. The programs will be in two parts, the first made up from five works of American composers, and the second from the standard concert repertoire. The soloists will be heard in American works solely, and the aim will be to give composers in all branches an opportunity for a hearing.

Platon Brounoff, though born in Russia, has been resident in the United States for twenty years and an American citizen fourteen years. He therefore lays claim to being an American composer on equal ground with Victor Herbert, Charles Martin Loeffler and Walter Damrosch, and has done much work in studying the music of the American Indians.

Mr. Brounoff announces that in a very short time a circular will be sent to every American composer asking him to submit an orchestral work to the committee, which will pass on the compositions to be performed.

On Sunday evening, January 8, Mr. Brounoff gave the first of a series of lectures on "Russian Music," under the Board of Education of New York. He will also give a series of five lectures at the Second Presbyterian Church, Fourteenth street and Second avenue, the series to consist of "Children's Songs," "Indian Music" (as expounded by American composers), "German Composers," "Operas," and "Folk-Songs of all Nations."

KNEISELS IN BROOKLYN

**Frederick A. Stock's Quartet in E Minor
Novelty of Program**

Frederick A. Stock's Quartet in E Minor, op. 6, was the novelty on the program of the Kneisel Quartet on Thursday, January 5, at the Academy of Music, Brooklyn. This was its third concert of the season at the Academy. The Stock composition, which is in three movements, arouses but little interest excepting in the final section, which is written in the character of a fantasy. In this part the melody is attractive and the composer's treatment of his material reveals the touch of originality which is entirely missing in the first and second movements.

Franz Kneisel performed Bach's Largo from the Sonata in C Major and Bach's Sarabande and Bourse from the Sonata in B Minor for violin alone. Two movements, allegro ma non troppo and larghetto scherzo, from Dvůřák's Terzetto in C Major, for two violins and viola, were well appreciated after the dreary contents of the first half of the program. The lento and presto from the Quartet in F Minor, op. 12, of Roffredo Caetani, were melodiously pleasing.

Gustav Mahler and his New York Philharmonic Orchestra, assisted by the McDowell Chorus and Edmond Clément, the French tenor, as soloist, repeated the "all French" program at the Academy of Music on Sunday afternoon, January 8. The concert was well attended. L. D. K.

Szigeti Arouses Berlin to Furore

BERLIN, Jan. 7.—Scenes of wild enthusiasm attended the recent concert in the Sing Akademie of the young Hungarian violinist, Joska Szigeti, and experienced Berlin concert-goers say that not since the début of Kathleen Parlow, two years ago, has such a sensation been created in the local violin world. The audience that heard him crowded the hall and gave vent to its feelings in a manner that passed all bounds. No one would leave the hall until the violinist had added four encores to his program and had responded to a dozen recalls. Szigeti returns from here to his home in London, and after several concerts there will tour France, Holland and Belgium. He will then visit the United States.

Santiago has recently had the première of a new Italian opera, "Giorgio Byron," by Luigi Stefani-Giarda, a young Cuban composer who studied in Naples.

"NO SUCH THING AS AMERICAN MUSIC"

**So Says Puccini in London Inter-
view—Our Singers Not Good
Enough for "The Girl"**

LONDON, Jan. 5.—Giacomo Puccini, the composer, arrived in London yesterday on his way to Milan and was interviewed in regard to the New York reception of his opera, "The Girl of the Golden West." To the *Evening Mail* reporter he said:

"The 'Girl of the Golden West' has delighted the American critics as a whole, but here and there are complaints that there is not enough American music in the score. There is no such thing as 'American music.' What they have is negro music, which is almost savagery of sound."

In a further discussion of the subject Signor Puccini was quoted as follows:

"Americans commented upon the fact that there were no American singers taking the chief rôles in an opera based on a purely American theme, but although the opera deals with cowboys and outlaws in the Far West, there are no American singers quite able to take the leading rôles. They have some excellent singers over there, of course. Geraldine Farrar, I think, is America's foremost singer, but she is neither powerful nor dramatic enough to take the rôle played by Emmy Destinn."

American members of the Metropolitan Opera Company, to whom reports of Puccini's London interview were shown last week, expressed indignation.

"American singers are good enough for every opera house in Europe," said Rita Fornia, "and I guess they are good enough to sing any music Puccini ever wrote. I think, however, that he must have been misquoted, for he was so pleased with America and Americans when he was here that he said he would be glad to return."

Bernice de Pasquali also said she did not believe Puccini said what had been credited to him. "If he did," she added, "he didn't know what he was talking about."

BARRERE ENSEMBLE'S WOOD-WIND CONCERT

**Seldom-Heard Combination of In-
struments Provides Interesting
Program in New York**

The Barrère Ensemble appeared for the second time this Winter at the Belasco Theater on Monday afternoon, January 9, in an interesting program that ranged from Beethoven to Debussy in the short period of one and one-half hours.

The audience enjoyed a Rondino by Beethoven for oboes, clarinets, horns and bassoons, two of each, which M. Barrère conducted artistically. Georges Enesco, the young Roumanian composer, was also represented, the composition being set down on the program for ten instruments, "dix-tuor," flutes, oboes, clarinets, horns and bassoons. The first part, "doucement mouvementé," is written with knowledge and skill, but not with the freedom of a master hand. The menuet, which forms the second movement, is infinitely better, and has some spots of beauty in it, with a tinge of Orientalism which adds to the color of it effectively. The last movement has more directness and more originality, and, being "allegrement," was very acceptable.

Even Rossini came in for his share, and figured in a Quatuor (air varie) for flute, clarinet, horn and bassoon, which was played by Messrs. Barrère, Langenus, Franzel and Savolini. It is only to be spoken of as a composition in which the players show their virtuosity, for it has little musical value.

A transcription by Marcel Tournier of Debussy's "Petite Suite," originally written for piano à quatre mains, for flutes, oboes, clarinets, horns and bassoons, was the final number on the program, and made one wonder how the composer of this charming suite has perpetrated such things as "Rondes de Printemps," "Iberia" and "Gigue Triste."

Richard Strauss intends to betake himself to Switzerland for a long rest after the Dresden première of "Der Rosenkavalier."



Dear MUSICAL AMERICA:

Having returned from "shooting ducks in the Michigan woods," to which, I understand, I fled when I heard that Slézak was coming to the office in regard to what I wrote about him, my first duty is to cry: "Peccavi!"

When I made the gigantic tenor say: "In Vienna I am a god!" I did not intend to be taken literally. I meant that he might reply to my criticism by saying that in Vienna he held an unassailable position. I had no desire to make him appear arrogant.

However, as I have said before, a noted tenor has far less to fear from the conscientious critic, who may be occasionally wrong, than he has from those devoted but often indiscreet friends who always applaud everything he does.

A propos of tenors let me say that I recently heard a very different version to those hitherto given why Riccardo Martin, our popular and talented American tenor, has been virtually eliminated from the casts at the Metropolitan, though he has been singing in Boston, Brooklyn and Philadelphia.

It is said that, at the opening of the season, Martin begged Otto H. Kahn, who is, as you know the most active member of the millionaire directorate at the Metropolitan, to be released from his contract. Mr. Kahn, so I am told, refused, and felt that Martin had not acted properly, seeing the great opportunity which the directors had given him to make a reputation at a time when he was comparatively unknown. It was, therefore, suggested to Gatti-Casazza that the young man needed to be shown that the opera company could get along very well without him, for a time anyhow.

That Martin is being sidetracked by Gatti-Casazza because he is an American, as has been publicly stated by Mme. Nordica, I do not for a moment believe.

In the first place, Gatti is too fair, too shrewd, and far too broadminded to take such a step, and then he is, by nature, too politic, too anxious to please, to do anything which might subject him to adverse criticism. Meantime the daily press is beginning to call attention to the young American tenor's case, and in no uncertain way. It is but just to Mr. Martin to add that whatever he may think, or feel, he is keeping discreetly silent, and ventures no criticism of the Metropolitan management. That is one reason why his friends, and the press, are becoming active in his behalf.

Mme. Nordica, triumphant from the ovation she received at her recent concert when she sang "Wagner in English," has returned, with renewed courage, to the charge that she has been "left out" from the opera season because she is an American.

Your Editor disposed of that, admirably, in his recent editorial, "That Italian Conspiracy," which I see the Italian papers are quoting almost *verbatim*.

With the admission that our lovely American sings better this season than last, and marvelously well considering that she has been before the public for fully thirty years, let me point out to her that if she is not receiving the consideration which she and her friends think she should, it is largely her own fault.

She went, for a time, into retirement. She had won a fortune, and she married a rich man. She did not realize that she had passed out of the public mind. We are all so quickly and easily forgotten!

So it was that when Oscar Hammerstein announced her at the Manhattan two or three seasons ago she did not draw as she should have done.

In England it is different; there the

public is far more loyal to its old favorites. We have just had another incomparable American artist among us of whom practically the same might be said. I mean Fanny Bloomfield Zeisler, the world-renowned pianist, who resides in Chicago, goes to Europe every year, but comes to us each season for a single recital and maybe an appearance with some great orchestra, and then abandons us to the foreigners for the rest of the year.

Does she ever reflect that her old friends and admirers are passing away and that the rising generations know her only by hearsay, and so with the appeal of new stars, the opera, concerts, recitals, new plays, receptions, dances, and what not, miss the chance of hearing one of the most refined, brilliant and artistically sincere musicians before the public in the last twenty-five years!

By the bye, I notice that Aldrich, the able critic of the *Times*, while praising Mme. Zeisler highly, writes that "with her energy is often associated a nervous unrest, and lack of poise, and a rhythmic sense that is sometimes at fault!"

The criticism is just, but the "unrest" and "lack of poise" referred to are not innate defects in the lady's artistic nature, but are simply the result of overwork and eyestrain.

For years Mme. Zeisler has suffered a martyrdom with her eyes.

Do you know that some of the greatest men have been afflicted with "unrest" and "lack of poise" because of "eyestrain" from overwork, which with a few, finally resulted in unbalancing the mind?

Let me name two: Thomas Carlyle and Nietzsche.

Didn't I tell you so! Didn't I tell you that if Mascagni was not coming here to produce his new opera "Ysobel" it was a case of "*Cherchez la femme*!"

You said one reason was that Mascagni had not finished the orchestration of the opera.

Even in that case I should still reply: "*Cherchez la femme*!"

Lo and behold! While I am writing this, along come the cables announcing that "Mrs. Mascagni has threatened to reveal the true reason for breaking the contract, which is a man's infatuation for Bessie Abbott, who was to have had the title rôle in the new opera."

"Fra, la, la!" say I.

I also agree with sweet little Miss Abbott, who is now in New York, and who, when shown the cables, exclaimed: "I admire Mascagni and his work so much that I cannot bring myself to think that this fling, which for the life of me I can't even guess the meaning of, could have come through a man like him. I cannot see the connection between his contract and the threat!"

Exactly! I think we must *cherchez la femme* in another direction.

I am sorry for Liebler & Co. I place no reliance whatever on Mascagni's charges against them. They appear to have acted very honorably all the way through and are "out" easily over a hundred thousand dollars! They have been to great expense for scenery, costumes, advertising, besides engaging a strong company to support Miss Abbott and sending between twenty thousand and thirty thousand dollars to Mascagni himself.

Perhaps that is where they made their mistake!

Mascagni, however, is not the only Italian composer who has gotten himself into trouble.

There's our friend Puccini!

Barely had he gotten to the other side, after his triumphant presentation here of his new opera, "The Girl of the Golden West," than the cables were hot with the reason he is said to have given why Italian and German singers had been selected for his opera. He is reported to have laconically exclaimed: "There are no American singers!"

This so roused up Rita Fornia, the charming American prima donna at the Metropolitan, that she rushed into print with the patriotic declaration that she was prepared to eat Puccini alive, even without any *sauce tartare*, should he ever put foot in this country again.

Personally I don't think Puccini said it in that way. I told you that Puccini promised the leading rôles to Emmy Destinn and Caruso, in Italy, long ago, and while he was composing the opera.

However, while friends were busy explaining, or denying, the reported interview along comes another interview in which Puccini is made to say:

"There is no such thing as American music. What they have is negro music. It is almost the savagery of sound! The critics received my opera well, on the whole, but here and there some grotesque complaint was made that there is not enough 'American music' in my setting."

If Puccini said this—mind you, I say "If!"—then let me remind the noble Signor

that I have on my desk a long list of passages which he took bodily from the copyrighted Indian music published by the Wa-Wan press, and let me add that for one song he took not only the music, but the words!

So far I have not heard that he has made any acknowledgment of this.

"Be that as it may!" as George Monroe, the comedian, says, it would not settle the case as to whether there is, or is not, any "American music." That is too big and broad a subject for me at present, though it would be easy to give a list of compositions by Americans, songs, works piano, and for orchestra, which have been produced in Europe, not here, and which have found favor.

As to the charge that there are "no American singers!"

How about the cry that American prime donne have carried all before them at the opera houses in London, Paris and Berlin?

When the new Kitz-Carlton Hotel, which is said to have cost two million, or more, was located on Madison avenue, above Forty-second street, almost opposite the delivery department of the express companies, people said: "What a location!"

Well! The cat's out of the bag!

Which means that the daily papers are announcing, what you printed long ago, namely, that on Madison avenue, right in that location, there will be a replica of the Madison Square Garden, only larger, and finer, for the horse, automobile and other shows, while the grand new opera house, which has long been projected by the Metropolitan directors, will be right alongside.

The present Madison Square Garden will be turned into a big business block, while the present Metropolitan will become a huge department store; one of our leading dry goods houses has had an option on it for some time.

It is all part of a great real estate scheme in which the New York Central is interested and which involves its determination not to let the Pennsylvania people have things all their own way with their new terminal and their other projected enterprises.

One of the results will be to eliminate all theaters below Thirty-fourth street and make that thoroughfare virtually the termination of the "great white way" at night!

But how about a new concert hall to take the place of Mendelssohn Hall, which is to be torn down after this season, as it has never paid?

It is whispered that the directors of the American Piano Co., which, you know, controls the Knabe and Chickering houses, as well as other piano concerns of note, will build a new music hall on Fifth avenue.

New York needs it!

The time is getting near for the season of opera projected by Victor Maurel, and of which the papers contained glowing accounts.

Nothing has been heard of it since. I understand a number of embryo prima donnas, tenors, baritones and basses have invested in the enterprise, in the way of singing lessons.

I trust nothing has happened to prevent Maurel from carrying out his plans.

They say Andreas Dippel has made good in Chicago, but that Manager Russell, with all the success of the season, has not been so fortunate in Boston as to prevent a deficit.

Russell is a man of unquestioned ability, but his prices have been too much for the Hub, besides which, the element to which

opera could appeal lives largely in the suburbs of the city, so that opera going means getting home long after midnight, and the Bostonese do like to go to bed early.

Besides, Boston is not a five dollar opera town, that is, not for a season.

There has been talk that Dippel would go to Boston, but I think it far more likely that he will stick to Chicago and presently extend his activities to St. Louis, where he was lately received with enthusiasm at a public dinner. Later, perhaps, he will add Cincinnati to his territory.

If the Bostonians are wise they will stand by Russell, who has certainly made an artistic success and has given them the first really notable season of grand opera they have ever had and will certainly make a financial success, if instead of criticising him they hold up his hands.

When Oscar Hammerstein was giving opera at the Manhattan there was a claque. The claque was led by a Russian Jew of European experience. He had a dozen or more lusty followers who were distributed through the house at every performance.

The claque went on joyously, collecting tribute from the artists, till it met Fiery Foley, the photographer—and a mighty good photographer he is! Then the claque went down in ignominious disaster.

And the way of it was thus:

Fiery Foley, through his work, had become the trusted friend of several of the principal singers, notably of Mme. Tetrazzini, and so it came about that when his Irish compatriot, the tenor McCormack, was to make a debut at the Manhattan Foley was recommended as a good man to act as his personal representative.

In due course the leader of the claque came to Foley and suggested that the claque be "vociferous" for the small sum of five hundred dollars, in advance, otherwise—

"Otherwise?" demanded Foley.

"Things will happen to that tenor of yours!" said the leader of the claque.

"I'll think it over," said Foley. "Any-way, meet me in the lobby the night of McCormack's appearance."

The night came. Foley was there, so was the leader of the claque, so was the biggest Irish policeman on the force, who had been made "wise."

The leader of the claque sidled up to Foley and put out his hand for the hoodle. "Nothing doing!" said Foley, quietly.

"Then things will happen," said the leader of the claque.

"They won't happen," said Foley, "to my tenor, but they will happen to you, if any one of you murd'rin' Roosians sibilate but once! There's members of three secret Irish societies in the house this night, and if a blessed one of ye so much as blows his nose or sneezes they'll cut yer heart out! D'ye mind? The Italian blackhanders is babies besides them. It's not the five hundred ye'll need, but the coroner! By the bye, let me introduce me friend, Officer Finnerty!"

With that the big policeman walked over, and Foley said:

"Officer, shake hands with these gentlemen. They've come all the way from the lower East Side to hurrah for the great, the noble, the only Irish tenor, John McCormack!"

"O'll kape me eye on yez just for encouragement," said Finnerty.

This accounts for at least some of the frantic applause that greeted McCormack that night.

'Tisn't every singer who, when he makes his debut, has such a true friend as McCormack had, in fiery Foley, the photographer,

Says yours,

MEPHISTO.

AN EIGHT-YEAR-OLD PRODIGY

Pittsburgers Interested in Piano Playing of Little Margaret Hamilton

PITTSBURG, PA., Jan. 9.—Pittsburg musicians have been interested in the visit here of little eight-year-old Margaret Hamilton of Youngstown, O. the daughter of Mr. and Mrs. John Hamilton of that city. The child is regarded as a prodigy. When she was only three and a half years old she began playing tunes at the piano, picking out the notes herself. The little girl played a year ago before Alexander Lambert and Professor Cadv of Columbia University, who encouraged the parents in the hope that the child would develop into a remarkable musician. The child's parents expect to go East next year, at which time they intend to give the little girl over to the musical care of Josef Hofmann. The child has recently appeared in a number of recitals.

What is expected to be the biggest musical event of the year in Pittsburg has been billed for January 27 at Carnegie Music Hall, when the Damrosch Orchestra and the Mendelssohn Male Choir of Pittsburg, Ernest Lunt, director, will give a concert.

The Mendelssohn Choir has been kept at a high standard ever since its inception, and its members are among the very best singers in Pittsburg, for they are not accepted without approval.

John Todd, one of Pittsburg's well-known violinists, was last Monday night installed secretary of the Pittsburg Musical Union, of which William Mayer is the president. Mr. Todd has lived in Pittsburg for the last thirty years and is a native of Newcastle-on-Tyne, England. He received his musical education in Germany and France.

E. C. S.

Gogorza Ratifies Engagement to Eames

LOS ANGELES, Dec. 27.—Emilio Gogorza, the baritone, does not deny that he is engaged to marry Emma Eames. In fact, when approached on the subject, on the occasion of his latest concert in Los Angeles, he said: "I certainly will acknowledge the engagement of Mme. Eames and myself. Why should I not? I am proud of it. As to the details, however, that is another matter. It is sufficient for the public to know that Mme. Eames has made public this information in Paris and certainly it would not become me to make any comment thereon. Her word is sufficient."

MME. SAMAROFF'S PLAYING WINS FAVOR IN CINCINNATI

Pianist's First Appearance in That City, with Stokovski's Orchestra, Earns an Ovation for Her—Russian Program Pleases—The Week in Music

CINCINNATI, Jan. 9.—The recital by Mme. Gadske, in the Grand Opera House on New Year's afternoon, which unfortunately was very poorly attended, and the fourth set of symphony concerts in Music Hall on Friday afternoon and Saturday evening comprised the only musical offerings in Cincinnati during the week just closed.

The symphony program was made up entirely of works of the Russian school with Mme. Samaroff as soloist and included Glinka's overture, "Ruslan and Ludmilla"; Rachmaninoff's symphonic poem, "Die Toteninsel"; Rubinstein's Pianoforte Concerto No. 4 in F, and Tchaikovsky's Symphony No. 4. The program proved one of the most interesting given thus far this season, and the concerts were very well attended. Her appearance with the orchestra marked Mme. Samaroff's initial bow to a Cincinnati audience, and her splendid rendition of the concerto brought forth prolonged and enthusiastic applause. She has firmly established herself in the estimation of the Cincinnati musical public as an artist of substantial musicianship.

Lillian Tyler Plagstedt, a local critic, writes regarding Mme. Samaroff's playing: "Her interpretation of the concerto was dignified and full of vitality, particularly the last movement, which she took at a great tempo, giving the poor double basses all they could do to keep the pace. She was overwhelmingly encored, and responded with Scriabine's étude for the left hand alone."

Another leading critic says: "She handled the concerto brilliantly and well, playing with splendid technique, with dramatic fire, with power and with, at the same time, a certain degree of feminine charm and delicacy which read a new meaning



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Mme. Olga Samaroff, the American Pianist, Who Made Her First Appearance in Cincinnati Last Week

into the old score. The audience, delighted with her talent, her beauty and her achievement, rose at her tempestuously at the conclusion of the first movement and greeted each succeeding effort with renewed applause."

The Symphony Orchestra leaves to-day for a concert in Columbus, O., with Mme. Alma Gluck of the Metropolitan Opera Company as soloist, and a concert in Dayton, O., Tuesday with Hans Richard, the young Swiss pianist of the Cincinnati Conservatory faculty as soloist. On next Sunday the first of the six popular concerts will be given in the Grand Opera House

with Mrs. Antoinette Werner West, Cincinnati soprano, as soloist.

Among the interesting musical affairs scheduled for the coming week are the concert of the Flonzaley Quartet Thursday evening, a recital by John Hoffman, tenor, at the Woman's Club Saturday afternoon, under the auspices of the Music Department, of which Emma L. Roedter is chairman; a Mozart's birthday celebration at the Woman's Club, the program being arranged by Mrs. Henri Ern, and an excellent program which will be given by scholarship pupils of the College of Music Tuesday evening. F. E. E.

ANOTHER OVATION TO BONCI

Scene of Riotous Enthusiasm at the Volpe Symphony Concert—Unfamiliar MacDowell Tone-Poems Prove Interesting

The Second Subscription Concert of the Volpe Symphony Society at Carnegie Hall on Sunday afternoon, January 8, was a scene of most extraordinary enthusiasm, and for more than one reason. The heroes of the day were Alessandro Bonci and Edward MacDowell. The program was as follows:

Mendelssohn, Symphony No. 3 (Scotch); Donizetti, "Una Furtiva Lagrima," from "L'elisir d'Amore"; Beethoven, Menuetto and Finale, from String Quartet, Op. 59, No. 3 (String Orchestra); MacDowell, "Tone Poems," Op. 22, (a) "Hamlet," (b) "Ophelia"; Puccini, "Che Gelida Manina," from "La Bohème"; Rossini, Overture, "William Tell."

The symphony, and even more especially the movements from the Beethoven quartet, showed that Mr. Volpe has got his orchestra into excellent form. The strings especially proved greatly pleasing in tone quality as well as in precision.

Signor Bonci was greeted with prolonged applause and cheers when he came upon the stage to sing Donizetti's aria, and was compelled to stand for quite a time smiling and bowing his acknowledgments before the concert could proceed. So insistent was the applause after his completion of the aria that he was obliged to repeat it, and he sang it even better the second time than the first. His *mezzo voce* was a little hoarse at moments the first time, but this disappeared entirely when he warmed up to the repetition. He was in excellent voice—a voice familiar to opera-goers in its clear and ringing quality and great carrying power. The storms of applause and cries of "Bravo" and "Bis" which filled the hall after both performances of the aria were deafening and prolonged.

After an unruffled Mendelssohn, a thin Donizetti, and a classic Beethoven, MacDowell's two unfamiliar "Tone Poems" fell

with a strikingly satisfying freshness upon the modern tone-sense, heretofore untouched by the program. These works were given in pursuance of Mr. Volpe's plan of presenting a new or unfamiliar American work at each concert. These are regarded as the first works by which MacDowell lifted himself to a significant height as a composer, and both show remarkable qualities, especially with regard to imagination, psychological power and orchestral technique. The "Hamlet" begins broodingly, with tragic interruptions of the mood, alternating with wild and somber moments, leading up to a great outburst. Upon a brief mood of suppressed agitation the charming MacDowellesque "Ophelia" theme falls gratifyingly. There is some exquisite contrapuntal weaving of strings and horns, followed by an exciting climax of shocks and pauses, apparently indicative of the tortured soul of the melancholy Prince. The ending is quiet. The "Ophelia" begins with phrases of melancholy beauty, which lead to the more naively beautiful Ophelia melody already heard in the "Hamlet," after which are wild and tragic moods, followed by a period of some length in which MacDowell has achieved a remarkable result in the expression of feminine fancy, gentleness and warmth. This is interrupted by a hollow chord in the subterranean regions of the orchestra, which is like the bottom dropping out of the world. The "Ophelia" also ends beautifully and quietly. There is the nervous energy and imaginative power of youth in both of these works. New and exquisitely colored orchestral effects in infinite variety follow, one upon another. MacDowell's "Hamlet" is a man

not widely different from the prevailing conception—a soul contemplative, self-absorbed, uncoordinated, touched, perhaps, with insanity. His "Ophelia" is a lady who, placed in other than tragic circumstances, would be as naively charming as a lady might well be. Gloom, however, overrides this quality, and her native womanliness, striving heroically against overwhelming odds, only adds to the pathos of the picture.

Mr. Bonci's singing of the Puccini aria occasioned a repetition of the previous scenes of wild enthusiasm. He responded with "Salve Dimora," from "Faust," and this not being enough to satisfy the gargantuan appetite of the audience, he sang in English Schubert's "Hark, Hark, the Lark," and MacDowell's "A Maid Sings Light." His English, while very amusing, was delivered with a perfection of enunciation that might well put most American singers to the blush. In these songs he did much fine work in the shading and coloring of tones.

Harold Smith played excellent accompaniments.

The "William Tell," long exiled from symphony concerts, proved very welcome to the audience, and fitted in well with the Italian character of much of the program. Throughout the concert Mr. Volpe threw himself with fervor into his interpretations, and won warm applause from the very large audience which packed the hall.

Bonci in Bridgeport

BRIDGEPORT, CONN., Jan. 5.—Alessandro Bonci's remarkable voice and remarkable art were revealed last night to a Bridgeport audience of size and social distinction. The tenor carried his hearers from one delight to another, giving of his best in every selection. He was rapturously applauded and many times recalled. W. E. C.

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NEW ORGAN CONCERTO PLAYED IN CHICAGO

Widor Composition Feature of Thomas Orchestra Annual Memorial Program

CHICAGO, Jan. 9.—The annual Theodore Thomas memorial program was presented yesterday afternoon at Orchestra Hall, proving to be impressive and interesting, with one new work presented for the first time in America and two classics by Brahms and Beethoven. Both the novelty and the weightier works were appropriate and elicited the finest powers of the orchestra in their revelation.

The tragic overture of Johannes Brahms won for its distinguished composer, thirty years ago, honorary degrees and titles and placed him in the first rank of composers of the time. It is said that the *première* was coldly received, but it has certainly lived down prejudice and brought praise from the judicious. Brahms relied upon the work itself to impress without the aid of programmatic elucidation.

The drift of it is melodic rather than tragic, and it is a triumph of scholarship—a great work in every sense of musical craftsmanship.

The massive work of the concert was the "Eroica" symphony of Beethoven, which had a most beautiful and masterful reading at the hands of Director Stock. The great second movement has seldom had a more beautiful and profoundly touching revelation than was given on this occasion. This symphony furnished the entire latter half of the program, and there was ample testimony to its elegant pathos that the audience remained until the very end of the concert.

The novelty of the day was Charles Marie Widor's "Sinfonia Sacra," which had its first performance in America. It proved to be quite an unusual composition and was a distinct departure from other works of this famous French composer that had been presented here. Widor is both an eminent organist and a composer of large orchestral works. The dual elements involved in the composition for his favorite instrument, the organ, and the orchestra combining the essential characteristics of each, make this concerto rather unusual. Many short *motifs* are varied and elaborated upon from the simplest form to the most intricate designs. This disposition in the composition makes it more of the meditative than the dramatic in mood. William Muddeschulte, the organist of the orchestra, gave an excellent account of his stewardship on this occasion, playing from memory. C. E. N.

SCHUMANN-HEINK IN CHICAGO

Usual Enthusiasm Over Singing of Noted Contralto

CHICAGO, Jan. 9.—Mme. Schumann-Heink attracted her usual clientele Sunday afternoon at a recital in Orchestra Hall, under the auspices of F. Wight Neumann, and revealed her beautiful art in a style that carried much pleasure and advanced her valuation as a wonderful expositor of vocal music. Her program was interesting and varied, revealing her resources in multiplied and sympathetic charm. After her group of short songs she was rapturously recalled, and, as usual, gave several encores. Her singing of Handel's "Lascia Chio Pianga" and the aria from Gluck's "Orpheus" revealed her reading of the classics as wonderful as ever, while her group of songs by Schubert, Schumann, Brahms, Liszt, Wagner and Wolf were all exceptionally fine. As a finale for the concert she sang several duets with Felix Hughes, a baritone associate, who made his first appearance here. C. E. N.

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MME. NORDICA GIVES HER WAGNER CONCERT

Noted Singer Advances English
Version of the "Walküre"
Love Scene

Lillian Nordica made her first appearance in New York for the present season at the Wagner concert given in Carnegie Hall by Walter Damrosch's New York Symphony Orchestra on Wednesday afternoon of last week. The program of the afternoon was devoted exclusively to excerpts from the "Nibelung's Ring." The "Rheingold" finale, the third scene of the



Mme. Lillian Nordica, One of Our Most
Enthusiastic Champions of "Songs
in English"

first act of "Walküre," the "Ride" and the "Fire Music," the *Siegfried-Brünnhilde* duet from "Götterdämmerung," the "Rhine Journey" and immolation scene from the same music drama made up the list. The audience was one of good size and it evidenced no end of pleasure over the work of the soprano.

Together with Baron Berthold, tenor, Mme. Nordica made the experiment of singing the "Walküre" love scene in English. If the innovation was not altogether a success the fault was not hers, nor that of the translation used. This was a good one, agreeing in the main closely with the original without sacrificing correspondence of verbal and melodic accent. Mr. Berthold's diction was woefully indistinct, however, and his tones were throaty and lacking in resonance. Moreover Mr. Damrosch exercised little dynamic restraint, so that even Mme. Nordica's excellent diction was frequently of no avail,

and much of her singing was engulfed in the torrent of orchestral sound. Nevertheless she was in better voice than she was at any time last year, and the purity and brilliancy of her high tones in the "Götterdämmerung" excerpts was a constant delight. The emotional fervor with which she threw herself into the sublime immolation scene made one wish that she might again imperishate *Brünnhilde* on the operatic stage. After the "Götterdämmerung" duo she was recalled innumerable times and deluged with flowers.

The instrumental excerpts were poorly played. The execution of the orchestra sounded rough, and the brasses in particular were guilty of much slovenliness. The tempo of the "Ride" was dragged in a most unseemly manner by Mr. Damrosch, and somehow or other, the "Götterdämmerung" finale, which stands at the apex of all music, did not exert its wonted thrill.

VIOLINIST STEINERT PLAYS IN PROVIDENCE

Heard in a Musicale of Marked Interest
and Merit—Music of the Christmas Season

PROVIDENCE, Jan. 10.—A musicale of much merit and interest to Providence musicians was given at the Outet Hall on Wednesday afternoon by the Council of Jewish Women. The chief interest was in the appearance of Albert M. Steinert, violinist, of the M. Steinert & Sons Company. Although an able violinist and for a long time a pupil of Willy Hess, former concertmaster of the Boston Symphony Orchestra, Mr. Steinert seldom appears in public, and his flawless playing was greeted with hearty applause from the large audience. His first number was the Mozart Concerto in A Major, and he closed the concert with Bruch's Concerto in G Minor, both of which he played with pure, warm and refined tones and masterly phrasing, showing temperament and a remarkable technic. Loyal Phillips Shawe, baritone, rendered Ronald's "A Cycle of Life" and Hahn's "Invictus," and his rich, mellow voice was never heard to better advantage. He phrased his songs with taste and sang with considerable finish. Edith Gyllenberg was an able accompanist, and her solo work, especially Rubinstein's "Valse" in E Flat, was performed with much intelligence.

George A. Goulding, former organist at the First Church of Christ, Scientist, has been given the position of organist of the First Congregational (Unitarian) Church in place of Dr. W. Louis Chapman, who has had the position for the last ten years, and is now forced to resign in order to give more time to his medical practice. Mr. Goulding has been identified with church musical circles for the last fifteen years, having been organist at chapel exercises at Brown University, Calvary Baptist Church, Church of the Unity at Worcester, and having also been heard in several series of organ recitals at Sayles Hall, Brown University.

In most of the churches here special Christmas music was featured in the choir

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offerings. The Roman Catholic Church choirs sang mostly Gregorian chants, in accordance with the Pope's mandate of a few years ago, but the high Episcopal churches rendered the masses by the old composers in English. At St. Stephen's Church William Harkness Arnold, organist and choirmaster, gave an excellent rendition of Haydn's Second Mass, with the assistance of Albert T. Foster and Herman Preuffer, violinists. At the First Universalist Church a sacred cantata, "The First Christmas," by C. Whitney Coombs, was given its first presentation here. The work was rendered by the church chorus, of forty voices, under the direction of William D. Stone, assisted by Mrs. C. H. Stone, soprano; Alice L. Ward, contralto; James T. Baker, tenor; Butler L. Church, basso, and Myron C. Ballou, organist. The "English Carol Singers," who for the last fifteen years or more have welcomed Christmas at midnight, marched about Broadway and the Olneyville district singing their carols in tuneful fashion, raising their voices to inform the residents that Christmas Day had arrived. G. F. H.

Eugene Kuester Entertains Artists

Mr. and Mrs. Eugene Kuester entertained at their residence studio at a musicale a number of their friends on January 2. An impromptu program was given by Mme. Frieda Langendorff, Lorene Rogers-Wells, Delia Donald Ayer, Marcus Kellerman, Charles Hargreaves, Harvey Hindermeyer and Henriette Michelson, pianist. Several of the songs of Edith Haines-Kuester were sung, and the singers had the advantage of Mrs. Kuester's assistance at the piano. Among those present were Mr. and Mrs. Arnold Volpe, Mrs. Gardener, Miss Keyes, Mme. Norelli, Mr. and Mrs. Charles P. Gray, Mr. and Mrs. J. Bernard Walker, Mr. and Mrs. Frank Curtis.

Joseph Malkin's Illness

R. E. Johnston has informed Conductor Modest Altschuler, of the Russian Symphony Orchestra, that the Russian cellist, Joseph Malkin, is too ill to sail from Europe in time to fulfill his engagement to appear with the orchestra at its symphony concert set for February 2 in Carnegie Hall.

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TO ENFORCE MUSIC COPYRIGHT LAWS

Society of Composers Opens Amer- ican Headquarters for Pro- tection of Members

Strict enforcement of the copyright law in the United States as it affects musical compositions is to be put into immediate effect this year, and Ovide Robillard, of No. 1265 Broadway, New York, is the legal representative of the Society of Authors, Composers and Publishers of Music, Inc., employed for the purpose. The society mentioned is the official representative in this country of the Société des Auteurs, Compositeurs et Editeurs de Musique, which has its headquarters in Paris. Mr. Robillard will act for the enforcement of the law as regards whatever music by members of the society may be played by orchestras in general, including those of hotels and restaurants, as well as by concert performers. The royalties will be exacted from all who are purveyors of piece music in public and for a profit.

The copyright law in question has been on the statute books since 1891, but no attempt to enforce it has been made until this year. How far-reaching the effects of its enforcement will be may be judged by the fact that practically all of the leading composers of the world are members of the society. They include Puccini, Humperdinck, Strauss, Massenet, Mascagni, Debussy, Saint-Saëns, Paderewski, Lalo, Lehar, Leo Fall and many others. The society has been collecting royalties for its members in Europe for sixty years. There is only one American member, but Mr. Robillard is anxious that more American composers shall join and receive its benefits here and abroad.

"Our interests," he states, "are those also of every American author of music. If there were enough American members we would use our influence to have their works played in all parts of Europe. For this country our work, beginning in New York, will be gradually extended until we have agencies in all the leading music centers."

On New Year's Day Mr. Robillard sent the following announcement to a large number of orchestra leaders, concert managers and hotel and restaurant proprietors:

We assume that you employ musicians who have heretofore and are now, or who contemplate, performing musical compositions by famous authors and composers.

This is to inform you that the undersigned has been appointed the official representative in the United States for the Société des Auteurs, Compositeurs et Editeurs de Musique, 10 Rue Chapal, Paris, France.

The Société was organized in France in 1851 for the protection of authors' and composers' rights throughout the world, and it has included, since its foundation, as members the leading authors and composers of all nationalities; it has now more than ten thousand members.

In European countries, in order to perform the musical compositions of the members of the Société in public places, a permit must first be obtained from the Société or one of its branches, under which compensation is agreed to be paid for such privilege.

Acting under the authority of the copyright law of the United States of America, we now inform you that we shall be ready to deliver to you, on or after January 1, 1911, upon application, a permit for certain public performances by you of the copyrighted musical compositions of authors and composers or claimants of copyright, members of the Société des Auteurs, Compositeurs et Editeurs de Musique, upon your complying with the agreement to pay compensation therefor.

Should you prefer not to obtain such permit you are requested to refrain at all times from performing such copyrighted works of the members thereof.

Accompanying this notice were printed extracts from the copyright laws of the United States which provide that "in the case of dramatic or dramatico-musical or a choral or orchestral composition" the person guilty of infringement shall pay to the copyright proprietor \$100 for the first and \$50 for every subsequent infringing performance, and in the case of other musical compositions \$10 for every infringing performance.

The new conditions will affect such organizations as the Boston and New York Philharmonic orchestras as well as every restaurant that makes a feature of music.

Christiaan Kriens Writing Work for Jersey Chorus

Christiaan Kriens, violinist, and Eleanor Foster Kriens, pianist, who have become well known because of their joint recitals, have had a busy Christmas season. Besides playing out of town several times they were in demand on Christmas day, having played at no less than three performances. Because of their exceptional ensemble work these musicians are most successful in their presentation of cham-

OPERATIC INTELLIGENCE FROM LONDON "PUNCH"

THE music of "Torquemada," as all intelligent amateurs are doubtless well aware, has been more extravagantly praised and abused than any which has ever been composed since the days of Orpheus. Herr Boboloff, the famous St. Petersburg critic, has described it as a musical Reign of Terror; while Signor Puppo Stecchi of Milan calls it the "ne plus ultra of cosmic ecstasy." The same eminent authority also calls attention to the extraordinary way in which Herr Cassowar combines deep spirituality with a cynical freakishness. "Herr Cassowar is as cruel as nature, as brutal as death—in short, a genius of the deepest dye, and in 'Torquemada' he has found a theme which gives his gorgeous inhumanity superlative scope." It will be readily understood that music of this quality is extremely expensive to compose and produce, and no apology is needed for the announcement that, on the occasion of the performance of this epoch-making work, the price for hiring opera glasses will be raised from sixpence to 10 shillings.

The part of *Dolores* will be undertaken by the famous American prima donna, Madame Poppæa Scarlett, who created it on the occasion of the original production at Widin. As Madame Scarlett holds the record for the highest fee ever paid to a prima donna for a single performance—namely £10,000—the prices will be raised on this and all occasions on which she will appear. All the reserved seats have already been taken, with the exception of

a few extra stalls attached by pulleys to the central electrolier. These can be had for 50 guineas apiece.

The orchestra will be increased from 85 to 170 performers for the production of "Torquemada," as the scoring for the instruments of percussion is unusually rich, the drums being often divided into as many as 20 genuine parts, while extra instruments of peculiar sonority, including the Schreckhorn, are employed in the torture scenes in order to drown the shrieks of the victims. The immense extra expense to which the management has been put in order to meet these requirements has involved a revision of the refreshment tariff, and on the nights on which "Torquemada" is performed the charge for coffee will be 2s 6d a cup, and for ices 1s each.

The scenery, which has been specially hand-painted for the production, is of special magnificence, many thousand tubes of the choicest paint having been exhausted on the superb canvases provided by the artists, MM. van Dorb and Karameloff. In consequence of this terrific outlay, running into several thousands of pounds, the management has been reluctantly obliged to raise the prices of the programs and books of the words, which will be supplied at 5s and £1 is respectively.

It is only right to add that, in spite of all these enhanced charges, the management expect to lose at least £20,000 on the piece.

ber music compositions for the two instruments.

As a composer Mr. Kriens's songs are becoming widely known and they have recently been included in many programs. In addition to these Mr. Kriens is writing a choral work for performance by the Freehold Choral Society which has requested the first performance as a service to this young American composer.

He Filled the Order

Once Sir Arthur Sullivan was required to provide the dramatic music for a certain performance. Upon his arrival at the theater he was informed that he was expected to write some music for a dancer

whom he had never seen. He protested to the manager, stating that he had never seen her style of dancing. "I'll fix that," said the manager, who had seen her performances. "You see, it's this way: Tiddle—iddle—um. Tiddle—iddle—um, rum-tirum—tirim, sixteen bars of that and then rum—rum—tum, heavy, you know, and so on." Sullivan is said to have set this to music and made one of his most attractive dances.—*Etude*.

A recent gala performance at the Opera in Frankfurt-on-Main, Germany, for the benefit of the pension fund of the municipal theaters, resulted in net receipts of \$13,000.



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JEANNE JOMELLI

SOPRANO

Arouses, in Boston with the Symphony Orchestra, the
Greatest Enthusiasm Seen in Recent Years

BOSTON NOTICES:

Madame Jomelli, favorably known here, sang for the first time in this city at a concert of the Boston Symphony Orchestra. Saint-Saëns's Hymn was performed here for the first time. Madame Jomelli sang this hymn and Lia's recitative and aria from "L'Enfant Prodigue," by Debussy, with marked vocal skill. The voice was clear, pure, brilliant. Her performance was an excellent piece of work, an example of uncommonly good singing. (Saint-Saëns's Hymn, "Pallas-Athéné," was composed for the festival at Orange in 1894, and bears all the marks of a piece provided punctiliously for an occasion. It is irreproachably constructed; it has a certain style, even a plausible grandeur at times; but the music is perfunctory in its precision, in its formal cut. There is not one burst of inspiration, no warmth, not even in the music that is set to the poet's praise of Provence with her intoxicating sky and enchanting virgin.)—Boston Herald (By Philip Hale).

Madame Jomelli, particularly in the Debussy aria, "L'Enfant Prodigue," Lia's recitative and aria, now familiar through performances at the Opera, sang with ravishing beauty of tone, with finished art in phrasing and with emotional fervor.—Boston Globe.

That Madame Jomelli should have chosen Lia's air from "L'Enfant Prodigue," by Debussy, just at the time that it is sung upon the opera stage is a fortuitous but happy coincidence. After all the air loses nothing by being heard on the concert stage. "L'Enfant Prodigue" has no plot in particular and about as much action as an Egyptian mummy.

Madame Jomelli is an artist of the highest intelligence, and she caught the spirit of the song of the brooding mother most sympathetically.

The song is simply the lament of the mother over her absent son. As already intimated, Debussy treats this with a directness that is sometimes absent from his later music. There is nothing elusive, nothing mystical in this maternal cry, and to our mind it is fully as strong as the later, more cryptic works of the composer. Madame Jomelli was most expressive, even in the difficult passages, in the highest register.

The orchestral support was perfect, and the result was a greater display of enthusiasm than we have yet seen over a Debussy work in Boston; but much of this was due to the exquisite singing.

Saint-Saëns' "Hymn to Pallas-Athéné" was heard for the first time in Boston. There seems a certain kinship between the earlier Debussy and the later Saint-Saëns and Massenet, but in this song we do not get the real Saint-Saëns. The almost constant attempts at grandiloquence are a great demand upon the resources of the singer, and Madame Jomelli rose to these demands with commendable power. It was not a beautiful song, but it was beautifully sung, and the praise must rather go to Madame Jeanne Jomelli than to Mr. Camille Saint-Saëns.—Boston Advertiser.

Saint-Saëns' "Pallas-Athéné" was sung with superb breadth and artistry by Madame Jomelli. The piece is in broad, dignified, picturesque holiday style. It was written for a public occasion. Saint-Saëns has from the first distinguished himself by his ability to write anything for any occasion, and the Hymn to Pallas-Athéné is no exception to the rule, save that, although it may not be distinctive, it is never cheap or boisterous or vulgar. The soloist showed her objectivity when she turned from this splurging music to the air of the complaining mother in "The Prodigal Son," by Debussy. She gave this air remarkable tenderness and dramatic intensity, and the technique of her performances were admirable in the highest degree. Madame Jomelli was repeatedly recalled.—Boston Post.

The "Pallas-Athéné" hymn was a transparent medium through which Madame Jomelli could let her soprano splendors gleam; the air of Lia ("L'Enfant Prodigue"), Debussy, demanded just that talent for dramatic delineation which is of the concert platform, and which Madame Jomelli has in surpassing measure.—Christian Science Monitor.

THE QUINLAN INTERNATIONAL AGENCY, 1 West 34th Street, New York

ECHOES OF MUSIC ABROAD

Massenet Urges Free Interchange of Music as Opposed to Chauvinism—London's "Sunday Evenings for the People"—Vancouver Girl the Latest "Louise" at the Opéra Comique—More About the Vienna Court Opera's Deterioration—"Down with Exercises!" Says Paris Teacher.

UP in arms against the stranger within their gates, the younger French composers have been trying to enlist the support of all their countrymen of musical eminence. Camille Saint-Saëns, Jules Massenet and even the composer of "Ariane et Barbe-Bleue," himself one of the "younger school," have adopted a somewhat more conciliatory tone.

"I entertain the best relations with Puccini and Giordano, whom I have seen frequently at Cairo," says the composer of "Samson et Dalila." "But, just as in Italy the Italian composers are played more than French composers, I don't consider it unjust to claim for the French the privilege of being represented more frequently among us than the Italians."

"Let us not try to..... our production to the detriment of foreign works," admonishes the composer of "Manon" and "Thaïs." "Free interchange should be the law of the peoples, especially in music, since music is the universal language."

"Between a good French musical work and an inferior Italian work there can obviously be no hesitation," observes Paul Dukas. "But experience has proved that it is not sufficient for a work to be Italian in order to be good. Moreover, it must be remembered that we can write a work that wins the approval of connoisseurs but not the favor of the public. The important thing to do is to write music that satisfies our ideal."

WITH "Sunday Evenings for the People" as a popular title, the National Sunday League of London has been engaged for the past forty-one years in developing a gradually extending scheme of entertainments for the working classes and shop assistants. Although opposition, strenuous and often unreasonable, had to be encountered and overcome, public opinion, observes the *Daily Telegraph*, has been on the side of those striving to provide healthy recreation for the poorer classes among the dwellers in the metropolis, whose opportunities for enjoyment are necessarily limited, owing to long hours of work and small remuneration.

When the movement in favor of Sunday concerts in the parks was inaugurated, half a century ago, Lord Palmerston, then Prime Minister, spoke strongly in favor of it. When the military bands were subsequently withdrawn Lord Palmerston sent for the Sunday Bands Committee, who had engaged other musicians, and told them to "keep pegging away." This they did to good purpose, and the National Sunday League, likewise following Lord Palmerston's advice, has continued the work, and achieved admirable results. No fewer than 800,000 people attended the entertainments provided by the organization last season.

The League resumed its activities with a concert version of Gounod's "Faust" in the new Palladium on New Year's night. The cheapest seats, unnumbered, are sold for twelve cents. It costs nothing to stand.

A FRENCH pianoforte instructor named Carmen Dalmas has started out on a campaign against technical exercises. She ascribes her final conversion to her present point of view to Harold Bauer and a few remarks that genial pianist dropped in replying to her request for a criticism of a new book of exercises she brought out some time ago.

"I will say nothing on the subject of your work, for I disapprove on principle of all exercises," wrote Mr. Bauer; "however, you have made an advance. Every day new volumes of exercises containing hundreds of pages are placed before the public; yours has but thirty—it would be perfect if you would tear out

twenty-nine of them, and yes, a little more."

Instead of arousing the compiler's indignation, this candid statement set her thinking, until finally she had thought away all her former orthodox confidence in exer-

cises long hours that could be spent advantageously in other ways—in walking, in pursuing his general culture, in taking physiological measures (massaging the hands and fingers) or in analyzing compositions."

ONCE more Charpentier's "Louise" has been revived at the Paris Opéra Comique, and once more with a foreigner impersonating the ultra-Parisian character of the name part—a fact that strikes *Le Guide Musical* as "a bit bizarre." This time the most modern realistic of lyric dramas was brought forward to introduce one of Director Carré's new acquisitions of the season, Minnie Edvina, the Mrs. Cecil Edwardes who created *Louise* at Covent Garden.



Mme. Eva Gripon, Formerly of the Manhattan Opera House of New York, as "Brünnhilde"—She Has Been Winning New Success in Paris, Singing at the Colonne Concerts

cises. "It is worthy of remark," she told an audience in Paris the other day, "that if pupils were never made to practice trills they would play them much better." Then she proceeded to say that while the study of technic is of primary importance this facility can be acquired by a progressive study of the compositions themselves. Which sounds very much like one of Xaver Scharwenka's pet theories.

"You discourage, you fatigue, you enervate the pupil," Mlle. Dalmas insists, with rare good sense, "and above all you cause him to lose his musical feeling and taste for the art by making him devote to

"This one, an English Canadian, has a natural distinction that constitutes an additional obstacle to a faithful portrayal of the character. Nevertheless, the voice is so pure, of so seductive a timbre, and used with such intelligence that the impression made was an excellent one."

DURING his visit to Budapest the other day when, as the conductor of a concert program of his own composition, he was received with extraordinary enthusiasm, Claude Debussy was asked his opinion of Hungarian music.

"Very nice such as it is," was the reply,

"very close to nature. You must take pains to keep it there and not try to make anything more of it."

THAT the title of "First Theatrical City" borne for decades by Vienna is now disputed by various other German-speaking cities with some shadow of justice is conceded by the Vienna correspondent of the *London Daily Telegraph*. But he insists that the imperial city on the beautiful blue Danube remains one of the central homes for music and dramatic art.

That in every noble Austrian family, in the house of every well-to-do citizen, music and singing (sic) are followed with passionate interest is notorious—singers will please note the implied exclusion! "To give only a single example—among the charitable concerts given last Winter, those organized in the Spring by Prince Fürstenberg in his palace were in the highest degree artistic, and the entire program was performed by amateur pianists, violinists, and singers bearing the highest Austrian and Hungarian titles, while princesses, countesses and baronesses comprised the orchestra. The conductor, the Princess Netti Fürstenberg, notwithstanding her eighteen years, wielded the baton with judgment and decision. Musical devotees also abound in the middle classes; we own a medical orchestra composed exclusively of medical men; in it can be seen violinists, cellists and horn players, with famous professional names. As for the Vienna Imperial Opera, even the most prejudiced German could not seriously compare the Royal Berlin Opera with this renowned musical stage."—But what about Munich's well-founded claims?—Beethoven, Mozart, Schubert have given Vienna art its stamp. Among recent composers are names of international fame. Brahms, Bruckner, Richter, Mahler, Weingartner, Nikisch have started on their artistic career from the old city. The famous piano pedagogue Leschetizky works here, in the midst of a cosmopolitan crowd of pupils from all lands.

The correspondent becomes more interesting, possibly more strictly veracious, as the ultra-enthusiastic spasm passes. "A glance at the past year's work in the Vienna theatrical world brings to light sufficient defects and weaknesses. The Imperial Opera, which draws an annual subvention of \$120,000 from the Imperial Private Exchequer, requires now an equally large sum to meet its expenses. Since the retirement of Mahler from the board of directors the income has visibly decreased. In his successor, Felix von Weingartner, the artistic temperament prevails, and economical and material considerations are neglected. Irresolute, easily persuaded, lacking the needful energy required in dealing with a staff of many hundred male and female singers, ballet dancers and musicians, negligence is evident at every turn. His own performances and those of his staff have deteriorated.

"The main endeavors of the leading artists appear to be concentrated in an ardent desire to absent themselves and to secure temporary engagements abroad. For example, the leading soprano, Fräulein Kurz, finds it possible to absent herself for months, and Slézak is now in America. It was owing to relaxed discipline that the entire chorus, while Weingartner conducted concerts at Rome, recently went on strike, refusing to sing in 'Lohengrin,' and that for several evenings the operas were sung without a choir.

"Our profession," said their leader, 'is to sing, but our want and misery equally demand that we bring our present misery and need to the knowledge of the public by remaining dumb.'

"These singers, most of them fathers of families, draw from \$20 to \$26 monthly, so that they can really suffer hunger. The salary of the 'stars' is, on the other hand, enormous. Weingartner's successor, Hans Gregor, is determined to abolish the system of miserable pay alternating with exorbitant salaries, as well as the newly acquired habit of the staff of absenting themselves."

VOCAL recitals as a rule are of necessity more or less alike in character. But there is one young American soprano

(Continued on next page.)

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

who likes to slip away now and again from the Continental opera house that harbors her through the Winter to try out experimental song programs that diverge widely from the beaten tracks in London. This is Alya Lorraine, of The Hague Opera, who eschewed the stereotyped on her last appearance before a London audience by giving a program drawn exclusively from royal composers.

On the occasion of her forthcoming concert in the metropolis on the Thames Miss Lorraine will restrict herself to settings of the poems of Rudyard Kipling. She is said to have experienced considerable difficulty in making a choice of songs "owing to the number of musicians who have been attracted by the Empire poet's lyrics." Among the twenty-three items in her program will be Mary Carmichael's "Tommy," Dr. Gerard Cobb's "Fuzzy Wuzzy," "Mandalay," "Cells," and "Route Marchin," Frank Tours's "Mother o' Mine," W. Ward-Higg's "Danny Deever" and "The Lost Legion," Gordon Sutherland's "The Widow at Windsor," and Sullivan's "Absent-minded Beggar."

ANOTHER singer from this side of the Atlantic, Yvonne de Tréville, erstwhile of New Orleans, later of Brussels and the Monnaie, now a free lance, has been adding to her accumulation of press notices by her appearances of late in Bucharest, Elizabeth of Roumania, the music-loving queen otherwise known as Carmen Sylva, "the gracious patroness of

the arts and artists," arranged two musicales at the Royal Palace in honor of the American coloratura soprano, who sang Saint-Saëns's "Pourquoi?", César Franck's "La Procession," Keynaldo Hahn's "Trois jours de vendanges," and the "Bell Song" from Delibes's "Lakmé."

WHO is Clara Pauline? Behind this name "another that a few years ago was quite familiar" is said to lurk. How it be, the bearer was the central figure in the last moribund "Carmen" performances of the late Beecham season at Covent Garden. It was one more case of polyglot opera, to which the London public became more or less hardened during the most recent campaign in behalf of its higher education musically. One critic "of gentle and genial satire" remarks that "no doubt we shall see Miss Pauline again, but, if as *Carmen*, may we draw attention to the fact that several of the most eminent operatic artists of our time have sung that part as Bizet wrote it?"

SIR ALEXANDER MACKENZIE has been in Vienna this week as a composer-conductor-guest of the Wiener Singakademie, which is featuring his new cantata, "The Sun-god's Return," at its concert in the Musik-Verein Saal on Friday evening. "The Sun-god's Return" was sung for the first time at the recent Cardiff Festival, where it made a distinctly favorable impression.

Vienna's "Singakademie" is an organization of tradition. Founded in 1850, it now

comprises 300 singers and has for president Prince Max Egon zu Fürstenberg, for vice-president Angelo von Eisner Eisenhof, and as artistic director and conductor Richard Wickenhauser, a nephew of Lady Hallé. The soloists in the Mackenzie cantata will be Mme. Kurina and Hubert Leuer, both of the Imperial Opera. Bleyle's choral work, "Lernt Lachen"—words by Nietzsche—will also be included in the scheme for this concert.

WHILE the American competitors for the Metropolitan's \$10,000 and promise of production of the accepted opera are experiencing various degrees of the agony of suspense while the Messrs. Damrosch, Chadwick & Co. are determining their respective operatic fates, a round hundred of German aspirants to the honors of the lyric drama are in a similar plight and can see no release therefrom before the first of next June, when the results of the Harmonie publishing firm's competition for \$6,250 in prizes are to be made known.

The judges in the German contest are Richard Strauss, Ernst von Schuch, Leo Blech, Gustav Brecher, Oskar Fried and a few lesser lights. The prize-crowned works are to be produced at the Hamburg Municipal Opera under Gustav Brecher's direction during the first half of next season.

FOR the current revival of Maeterlinck's "The Blue Bird" in London, Norman O'Neill has added several new members to the original score he provided for the play last year. The additions include a dance for the "Little Joys" and a round for the "Larger Joys," as well as incidental music for the new "Palace of Happiness" act, in which he employs a chorus of women's voices with which he obtains some of his

best effects by having them sing *bouche fermée*. The four dances from the original score have become popular concert numbers with London orchestras.

The composer, who is a native of Kensington, is a man still in the early thirties. His most important works for orchestra are a "Scotch Rhapsody" and a number of overtures. His wife has acquired some repute as a pianist.

FOR Frankfurt-on-Main's May Festival of opera—"Tannhäuser," "The Marriage of Figaro," "Rigoletto" and "Les Huguenots" are the works decided upon—the singers engaged are headed by Frau Preuse-Matzenauer, Munich's admirable contralto; Berta Morena and Lucy Weidt, now at the Metropolitan; Frieda Hempel, of Berlin; Hermine Bosetti, Munich; Fräulein von der Osten, of the Dresden Court Opera; Heinrich Knote and Fritz Feinhals, Munich; Fritz Vogelstrom, Mannheim; Hermann Jadowker, Carlsruhe; Hofbauer, of Vienna; Baptist Hoffmann, the Berlin baritone; and the Albany tenor Piccaver, whose possibilities, first discerned by Conried, are being developed in Prague.

AT the Opéra in Marseilles Oscar Hammerstein's last contralto find, Margarita d'Alvarez, the Peruvian of promise, has added to her artistic stature with her *Hérodiade* in the "Salomé" of the young French army officer, Mariotte. The work itself, however, fared no better there than elsewhere. At the same institution another former member of the Manhattan forces, Adelina Agostinelli, recently made as a guest the best successes of her career thus far. She appeared in "La Traviata," "La Bohème" and "Cavalleria Rusticana."

J. L. H.

LILLA ORMOND TO MAKE ANOTHER WESTERN TOUR

Two Months of Concerts by Boston Mezzo-Soprano to Be Followed by Long List of Other Engagements

Boston, Jan. 9.—Lilla Ormond, the mezzo-soprano, who returned to her home in Boston for the holidays after completing a two months' tour of the Middle West, during which she sang with the Minneapolis Symphony Orchestra and Apollo Club of Minneapolis, and in recitals and concerts in a half dozen cities, is preparing for another Western tour, which will follow immediately after her recital at Mendelssohn Hall, New York, January 11, and a recital in Brooklyn January 16.

Although Miss Ormond has been at home for a rest she was prevailed upon to sing at one private musicale which took place at the home of Bryce Allen last

Wednesday evening. She was in excellent voice and was heartily applauded.

During the latter part of January and first of February Miss Ormond will fill thirty engagements in the Middle West, including an appearance with the St. Paul Orchestra. After singing in Jersey City, February 3, she will go South to fill five concert engagements in Florida, February 6 to 11. During the week of the 12th to the 19th she will take part in the music festival at Tampa, Fla. She will sing at the Waldorf-Astoria New York, on March 4, with the Mozart Society. In April she will visit Canada and will leave the latter part of the month for Europe, where she has been engaged to sing during the London season. This will be followed by recitals in Paris.

In her many concerts and recitals this season Miss Ormond is giving tangible evidence of what an American girl, educated in America, can do in an artistic musical way when possessed of natural abilities and winning personality.

D. L. L.

A GENEROUS PROGRAM OF WASHINGTON MUSIC

Three Orchestras and Numerous Noted Soloists Start New Year with Brilliance

WASHINGTON, D. C., Jan. 10.—The new year is opening with an elaborate offering of musical events such as has seldom before been concentrated within a month in the National Capital. Three orchestras will be heard during January—the Boston Symphony, with Mischa Elman as soloist; the Washington Symphony Orchestra and the New York Philharmonic Orchestra. This last organization is making its initial appearance in the Capital City and much interest has been manifested in its coming. Mme. Schumann-Heink in recital, Liza Lehmann and her quartet, and Dorothy Lethbridge, the English pianist, are others due. Mme. Galski will be the soloist with the New York Philharmonic Orchestra and the program will be entirely Wagnerian. On January 16 Lillian Nordica will be heard in a song recital. The new year has already been opened musically by Ruth St. Denis, in Egyptian dances, and the Balalaika Russian Orchestra, in a week's engagement. With such an array of artists to be heard and seen during the first month of the New Year, the official, diplomatic and musical circles of Washington will be well entertained. Mrs. Taft will be in attendance at most of these performances.

The local musicians heard at the Car-

negie Library recitals last week included Richard Backing, tenor; Ethel Holtzclaw-Gawler, soprano; Mrs. W. W. Burdette, pianist; Ethel Lee, cellist; Ruby Stanford, violinist; Elizabeth Leckie, contralto, and Marie Hansen and Emma Bender, pianists. The programs were well rendered and the numbers varied. Miss Griffin, who has charge of the concerts at the library, is doing much for the encouragement of musical talent in the Capital City.

Pearl Waugh, pianist, and Mrs. Huron Lawson, soprano, gave a delightful recital during the holidays at the Neighborhood House. Miss Waugh, an exponent of the best masters of Berlin and Paris, has become a prominent figure in musical circles here.

At the recent meeting of the Music Study Club, the life and works of Schubert formed the subject. The Students' Club of the Washington College of Music devoted its first meeting of the new year to Robert Franz and Edward MacDowell. Sketches of the lives of these composers were read and the compositions rendered by the members. Those taking part were Mrs. Jennings, Miss Cohencious, Mrs. Harriett Hough, Gertrude Reuter, Miss Thompson and George Miller.

W. H.

Mrs. Blanche Lyons with Victor Harris

Mrs. Blanche Lyons, a well-known soloist of the Middle West and head of the Vocal Department of the University of Kansas, situated at Lawrence, Kan., has just returned there after a term of several weeks of special study in New York with Victor Harris.

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AMERICAN GIRL IN FLORENCE OPERA

Lucille Lawrence Gains Decisive Success in "Don Giovanni" and Awakens Admiration of the Great Battistini, Her Chief Associate in the Cast—Work of Other Americans in the Italian City

FLORENCE, ITALY, Dec. 22.—The Americans who have participated even at this early date in the present musical season here are more numerous than ever. One of the first to appear was Lucille Lawrence, who sang *Donna Anna* in "Don Giovanni." Miss Lawrence sang second parts at the Metropolitan Opera House one or two seasons ago, and her talents were recognized and principal parts offered her as a result. Realizing, however, the need of further training to fit herself for the kind of career to which she aspired, she declined the offer and went to Germany, where she was speedily engaged as dramatic soprano at the Opera in Breslau. Here she remained a year and then came to Italy for experience in another school. Her Italian debut was made six months ago as *Tosca*, after which she was chosen to sing in the recent revival here of "Don Giovanni" with the baritone, Battistini. That great artist was so pleased with the art of Miss Lawrence, whom he heard then for the first time, that he engaged her for the leading soprano part in three operas, in which they will appear in April, 1911, in Berlin and Leipzig.

Miss Lawrence did, indeed, meet with no small success in the trying rôle of *Donna Anna*, in which her German training and natural ability manifested themselves in the Mozartean style of her singing. Her execution of the piano passages in the difficult registers of the ensembles was especially noteworthy, and her individual success was the more striking, since her two companions, the *Donna Elvira* and *Don Ottavio*, were wholly inadequate in every sense in almost the entire opera. It is understood that the tenor is American-born; if this be true his disastrous appearance on the important stage of the Pergola ought to be a warning to many ambitious American singers who wish for engagements in Italy. Without voice and general talent, no Italian audience will listen to any singer; but it will, instead, as in this case, indulge in protestations of indignation of the most painful nature, and absolutely refuse to receive peacefully the offerings of mediocrity. One is at a loss to understand why young persons without qualifications aspire to an operatic career, with the certainty—at least if it be in Italy—of exposure to the ridicule of an audience; and yet one knows of thousands of students, many of them Americans, who are following the road that leads to inevitable failure.

Mattia Battistini appeared here not only in "Don Giovanni" but as *Antonio* in "Linda di Chamounix." His stupendous artistic nature was, perhaps, more

apparent in this latter opera, in which he brought into bolder relief a part which is really almost one of secondary importance. His voice is too wonderful to be de-



Lucille Lawrence, American Operatic Soprano, Who Has Been Appearing in Opera in Florence, Italy—She Is Shown as "Pamina" in "The Magic Flute"

scribed; his diction is as limpid as clear water; his style is truly grand, and his acting is worthy of a great actor.

Elvir. de Hidalgo, who sang last Winter at the Metropolitan, was charming in her conception of *Zerlina*; but her per-

formance of *Linda* was significant only through her phenomenally high notes and her brilliant execution, the quality of her voice being distasteful. On the other hand, Lucrezia Bori, who is to sing at the Metropolitan next year, made a wholly delightful appearance in Puccini's "Mannone," earlier in the season, in which her voice and charming personality awoke the most spontaneous enthusiasm. This is a singer who will surely please New York.

Augusta Doria, who, although of European parentage, was born in America, and who sang two seasons with the Manhattan Opera Company in New York and Philadelphia, is another singer who has made some recent successful appearances. She sang *Carmen*, winning great approval from audience and critics, and showed much originality in her acting.

The American tenor, Ellison von Hoose, is spending some time in Florence, after two years' singing in Germany and England. Paul Allen, the American composer, has returned from Germany and gave an orchestral concert of his own works last week. His chief number was a symphony in E major. Mr. Allen writes with much command over his material and over the orchestra, which latter, we are inclined to think, he employs in two unrestrained a fashion. He is extremely modern in his style, which has marked originality and striking harmonization. His thoughts run on broad, virile lines and are sometimes quite heroic in character. His success, also, as director was indubitable.

The pupils of the American pianist, Clarence Bird, gave a recital lately, and among those performing were several Americans, one of them Florence Light, of Washington, who played the "Papillons" of Schumann. Another, Delight Brown, played a sonata of Beethoven. Florence MacBeath, who sang at a recent concert, and who revealed much beauty of voice and good training, is a pupil of Yertman Grimth, the teacher from Pittsburg who is spending the Winter here.

CLARENCE BIRD.

Many New York Appearances Booked for Reinald Werrenrath

Reinald Werrenrath, baritone, of New York, has a full list of engagements for this and next month. They include: January 6th, Lotos Club, New York City; 12th, Roselle, N. J., miscellaneous concert; 16th, Hotel Astor, New York, miscellaneous concert; 17th, Hotel Waldorf-Astoria, St. Cecilia Club; 22d, Harvard Club, New York, recital; 24th, East Orange, N. J., private recital; 27th, Orange, N. J., Orange Musical Art Society; 28th, University Glee Club, New York. February appearances include an engagement with the New York Liederkreis and a Western tour including Chicago, Kansas City, Indianapolis, Minneapolis (Symphony Orchestra), Dayton, O., Massillon, O., Indianola, Ia., and several other towns in the Middle West.

Richard Strauss has been made a Knight of the Maximilian Order by the Prince Regent of Bavaria.

Frederick Dawson, one of England's foremost pianists, has been playing in Germany.

A BEEBE-DETHIER SONATA RECITAL

Their Second New York Performance Introduces a Stojowski Novelty

The second Beebe-Dethier recital took place at Mendelssohn Hall, New York, on Wednesday evening, January 4, the novelty of the program being a sonata by Sigismund Stojowski. The program was as follows:

Vitali, Ciaccona in G Minor; Franck, Sonata in A Major; Mozart, Sonata in A Major, Andante, Allegro Moderato; Stojowski, Sonata in G Major, Allegro non Troppo, Allegretto Capriccioso, Theme Varie.

The old Vitali composition is a big work, broad and deep, and in the best manner of the earlier Italians. It might well be heard oftener. In it Mr. Dethier revealed to great advantage the remarkable qualities of his swelling, pervasive tone. He has a remarkably fine instrument.

The César Franck sonata was given an interpretation exceedingly thoughtful and refined, and extremely beautiful in its tone quality, with regard both to piano and violin. The first movement was taken at an extremely slow tempo and made to sound like a nocturne, a doubtful procedure, as the movement lost more in rhythm and impulse than it gained in sentiment. The Allegro might have been made to sound a little more eerie and wild. The artists shone particularly in the ever-marvelous third movement of this work, in which one feels compellingly the approach, as it were, of invisible great presences. This movement was played with a control, a wealth of feeling and a reverence, by both artists, which made its hearing a sheer delight.

Miss Beebe's interpretation of the piano part showed thought, as well as excellence of touch and tone. The work of both artists marks a development, already far progressed, toward definite ideals—ideals especially of refinement, of tonal beauty and of contemplative interpretation.

The Stojowski Sonata, while having clever moments, lacks authentic musical impulse. As a work to be considered seriously it lacks weight, and taken as a work of lighter caliber it lacks the requisite charm. It does not claim the attention, either in melody or harmony, and, in counterpoint, it reverts to Mendelssohnian thirds. The work has fancy, as revealed by the treatment of the piano at times, but is without imagination. A bagpipe-like Trio in the second movement is one of its best moments. The theme of the last movement has some value of simplicity and suavity. This movement, a set of variations, is better than the others, since it depends upon the cleverness and fancy of the successive treatments of the theme and not upon sustained creative force.

Marie Hall, the violinist, has returned to London from her tour of South Africa.

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GROWTH OF MUSIC STUDY IN COLLEGES

As Illustrated by Its Progress at Harvard, Where It Has Been Taught for Half a Century—Remarkable Development of Recent Years—The Courses Undertaken

THE best and most available food for the soul and imagination of man is music, and this food, like other forms of nourishment, should be utilized and enjoyed not on a few casual occasions in a year, but every day of our lives.

Comparatively few people, however, writes Walter R. Spalding, head of the division of music at Harvard University, in the *New York Times*, are aware that music is one of the greatest educational subjects—this statement being made in full knowledge of the danger of unqualified superlatives, and implying no necessary exclusion of such important subjects as modern science, modern languages, English literature, the classics, etc. For in music, especially if it be studied in its grammatical and structural aspects, a direct appeal is made to the cultivation of the imagination, and music is such an intensely living art that even the most sluggish soul must take fire from the contact. We may frankly ask how many of our educational branches in the customary school or college curriculum have as a prime requisite the awakening of the imagination. Is not too much stress laid nowadays on the mere acquisition of facts as such, changing as they do from generation to generation?

Music derives its marvelous potency as an educational factor by reason of the co-ordination of senses and mental faculties which it calls into play. Any person engaged in the study of music is certainly employing his intelligence and imagination as well as his ears, eyes, and hands (often his feet), his good taste, his sense of proportion, and very often all at once.

The object of this article is to show the great part taken by music in the progress of educational life in America and to reveal the still greater possibilities yet before it. The development of this art in Harvard University is selected as a specific example, as the study of music there, whether in its theoretic, esthetic, historical, or biographical aspect, is on a complete parity with any other subject in the curriculum, and has been taught for a sufficiently long period—longer, in fact, than in any other college—to render statistics based on experience of real validity and significance.

The inception, the organization, and many of the present policies of musical life at Harvard are due to the foresight, the initiative and artistic enthusiasm of the late Professor John K. Paine, one of the foremost native-born composers of America.

The theory and literature of music have been taught at Harvard now for nearly fifty years, and the present curriculum comprises carefully planned courses in the grammar of music, in the principles of strict and free composition, in esthetics—the appreciation of music from the standpoint of the ordinary music-loving.

Within the last thirteen years the number of students in the department has more than quadrupled, at present there being two hundred and thirty members. And if to that number there are added the men who play in the college orchestra (the Pierian Sodality) and who sing in some of the various glee clubs and in the college choir, there are at least five hundred men each year at Harvard more or less seriously engaged in music.

And this proportionate growth is by no means limited to Harvard, but is true in a greater or less degree of some dozen or more of the leading universities of the country. If numbers mean anything, especially when it is remembered that this body of music students is the result, not of coercion, but of free election, it would certainly seem to show that the American university man of to-day holds music to be a very important part of his equipment, and is bound to have it.

Prof. Paine never considered that the chief *raison d'être* of a college department of music was to produce original composers any more than it is for a department of English to turn out heaven-inspired poets, nor is such the present policy at Harvard.

At Cambridge there will be found thoroughly taught courses in the elements of

composition, to be taken advantage of by those who, with some inborn poetic message, wish to train their power of expression.

That this relatively small but artistically most important number of students has been by no means neglected at Harvard is borne witness to by such names as I. C. D. Parker, Foote, Osgood, Corne, Converse, Clayton, Johns, Thompson, Atherton, Heilman, Atkinson, and others, all of whom laid at Harvard the foundation of their future achievements as original American composers.

But the chief object of a department of music is to make all its students, and as far as possible the students of the entire institution, intelligent and enthusiastic appreciators and lovers of the art of music, to make them familiar with the lives of the great men who have devoted themselves to this art, and to convince them of its great relative significance in the scheme of human progress.

The development of music at Harvard along these lines during the last ten years has been remarkable. The university now offers a historical and biographical course (Music 3) covering in general the period from the time of Palestrina to the present day, this course being elected by about 100 students. Another useful and constantly expanding course is the Appreciation of Music (Music 4), an analytical study of masterpieces from the standpoint of the listener.

In this course the standard symphonies, sonatas, quartets, and other chamber music, operatic overtures, pianoforte literature, etc., are performed in the classroom, with appropriate comments and free discussion between pupil and teacher, and this work is supplemented on the part of the student by a carefully chosen course of collateral reading.

The literature of music being highly varied with reference to different nations and periods, there is no reason against, and every reason for, the detailed and thorough study of various groups of composers and of contrasting tendencies in musical expression. So Harvard has recently formulated and offered with increasing appreciation on the part of the student body such specialized courses as Music 4a, "Brahms, Tchaikowsky, and Franck; an analytical and appreciative study of their works with reference to style, structure, and content"; and Music 4b, "d'Indy, Fauré and Debussy; a critical study of their respective contributions to modern music."

This whole trend of musical development at Harvard is to receive a great impetus the coming season from the presence of Dr. Max Friedländer, Exchange Professor at Harvard from the University of Berlin, a world-wide authority on musical history and the development of the German Volkslied. Prof. Friedländer will give three courses, one on the "Life and Works of Beethoven," another on "Romanticism in Music from Von Weber and Chopin to Berlioz and Schumann," and a third on "The General History of Music of the Eighteenth Century from Scarlatti to Haydn and Mozart." All these courses are comprehensively illustrated by the rendition of standard works on the part of the lecturer himself and assistants. Such opportunities can hardly fail to make for a general musical enlightenment, since, when music lovers and the public at large more fully realize that music has a great literature, that Bach, Beethoven, Schumann, Wagner and Brahms were mighty men, inspiring examples of the manifold capabilities of our human race, that their immortal works are on record and available to every one at a minimum of cost, that, furthermore, if a person entirely ignorant of Shakespeare, Milton, Dante, Goethe, etc., is commonly and justly considered illiterate, he is equally so if he has no acquaintance with the masterpieces of the art of tones—then the dawn of musical righteousness will be at hand. For let us ask ourselves frankly, is there not at present, on the part of the whole American concert-going public, a deplorable and utterly false tendency to lay undue stress on the performance rather than on the contents and significance of the music itself.

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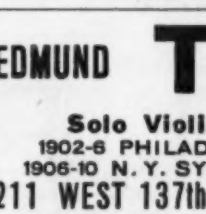
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DENVER HEARS AN AMERICAN ORATORIO

Patten's "Isaiah" Fails to Sustain Interest Despite an Excellent Rendering

DENVER, Jan. 2.—On Friday evening last, at Central Presbyterian Church, we heard what will be, so far as is now known, the only performance of oratorio in Denver during the season of 1910-11. The work was Willard Patten's "Isaiah," and it was given by the Central Presbyterian choir, under direction of Frederick Schweikher, assisted by a small string orchestra and Nelson A. Sprackling, organist. The soloists, comprising the regular quartet division of the choir, were Mrs. Lucille Roessing-Griffey, soprano; Mrs. Bessie Fox Davis, contralto; Frank W. Farmer, tenor, and Charles W. Kettering, baritone. The chorus numbered about sixty.

With the forces at hand, Mr. Schweikher obtained very creditable results. His opportunity for rehearsing the full ensemble had been limited, and there were some few rough spots, but they were not glaring, and were easily forgiven because of the general excellence of the performance.

In this oratorio the baritone sustains the most exacting solo part. Mr. Kettering's voice is a lyric organ of excellent quality, but scarcely robust enough for the most effective singing of the vigorous and unlovely music that Mr. Patten has assigned to the prophet. However, by virtue of good musicianship and intelligent delivery of the text, Mr. Kettering overcame, to a considerable extent, the handicap of uncongenial writing, and gave a well-sustained reading of the part. The only solos of sustained melodic flow in this work are allotted to the contralto, and where Mrs. Davis was not in her best vocal form, she sang with the sympathetic appeal that has made her a favorite in this community, and easily earned the most responsive applause of the evening. Mrs. Griffey, endowed with a voice of opulent beauty and robust power, was particularly effective in her second aria, "And a Highway Shall Be There." Mr. Farmer, whose sympathetic tenor voice and sentimental style have won him many admirers, sang with good tone and due regard to the mood of his text, but with a pernicious habit of "scooping" attack and a mauling of consonants that belates the vowel utterance so that it constantly syncopates the beat.

Despite Mr. Schweikher's intelligent reading of the choral numbers, and the faithful response of his choristers, the banalities of Mr. Patten's music were fatal to sustained interest, and it was only in the final chorus, "They Shall Obtain Joy and Gladness," that an effective climax was achieved. Pleasant as it would be to endorse this serious effort of an American writer to produce an oratorio worth the hearing we cannot obliterate the cold fact that it is deadlv dull. That its performance was so well received here is largely due to the loyalty of the Central Presbyterian congregation to its choir.

About sixty members of the Denver Center, American Music Society, spent a delightful evening with music and sociability and joyfully greeted the dawning of the New Year, on the 31st, at the home of Charlotte L. Brooks. Carolyn Louise Willard, the Chicago pianist, was guest of honor, and gave great pleasure by her

musicianly playing of works by Theodore Otterstrom, Howard Brockway, Selim-Palmgren, Debussy and MacDowell. Madeline Brooks sang with fine fervor Whitney-Coombs's "Christ Child." Hendrika Troostwyk, a young violinist recently recruited from the East, played a group of solos with appealing tone and emotional warmth, and a quartet comprised of Mrs. Griffey, Mrs. Spalding, Mr. Foreman and Mr. Wilcox aroused much enthusiasm by its singing of an arrangement of Gounod's "Ring Out Wild Bells" and other seasonal selections.

We are to have our first taste of grand opera this week, when the Aborn English Opera Company appears. J. C. W.

BOSTON SOPRANO'S OPERATIC SUCCESS IN ITALIAN CITIES



Fanny Lott

MILAN, Dec. 28.—Fanny Lott, the Boston soprano, is one of the few American singers in Italy at present who have won recognition in the operatic world. Despite the innumerable difficulties which a young singer, especially an American, encounters in the beginning of a career, Miss Lott has proved by her ability and perseverance that there is always a place for a good voice and talent, even without the much talked-of pull and backing. After her studies in America with Minnie Hayden, of Boston, she came to Italy to complete her musical education. In May of last year Miss Lott made her debut in Rome as Gilda in "Rigoletto," her success being immediate and emphatic. This has been followed by a succession of desirable engagements which have won for her the unanimous approval of public and press. She has triumphed before some of the most exacting audiences in Italy, among which are Reggio Emilia, Cremona, Rimini, Savona, Prato, and more recently at Bagnacavallo, where she shared the honors in "Trovatore" with the tenor, Paoli, of the Teatro Scala. She is soon to leave Milan for a carnival engagement in Southern Italy. T. J. W.

Gabriel Fauré, the French composer, has been making a tour of Russia with the Capet Quartet. The native composers have given him a warm welcome.

A Polish piano prodigy named Jasha Spiwakowski has appeared in Berlin.

DOUGHT ALL CHILDREN TO BE TAUGHT MUSIC?

LECTURING the other day on "L'Edu-cation Musicale de la Femme," M. Reynaldo Hahn was severe on the "folly" of compelling girls to practice hard on the piano or some other instrument, when they have not the slightest aptitude for music, and this seems, *prima facie*, so reasonable that the dictum was met with a chorus of approval. It does seem a waste of time for girls and boys to grind away at something for which they have no taste, but the matter is not to be thus easily disposed of. We do not suppose that anyone will contend that music in some form or another should not be taught until the child evinces unmistakable signs of musical talent, for in the first place it would only be in extremely rare instances, analogous to those of the youthful Bach and Handel, that such talent would manifest itself without some instruction and education at a sufficiently early age to be of any practical benefit, and in the second place it would be a radically false principle. How many children would take up of their own accord any subject in the scholastic curriculum? Parents do not wait until their offspring have reached their teens before having them instructed, not merely in the "three R's," but in such subjects as history, geography, mathematics, languages, etc. They insist, and rightly so, that the child's bent cannot be ascertained with any certitude until he has had the opportunity of forming a judgment on the subjects presented to his notice and of taking to some extent that line which his abilities, plus his education, have marked out for him. This is so obvious that it needs no demonstration.

Similarly, we would urge that music ought to be recognized as a necessary part of a complete education, for until it is so this country will not take its proper place, not so much as a nation of music-makers, as a nation of music-lovers, whose intelligence is equal to their interest. We would have every child taught music as it is taught to read and write and cipher. It is necessary, however, to get rid of the superstition that to be taught music is synonymous with doleful grinding away at an instrument, and it is especially necessary to revise the prevalent notions about the methods of teaching. The usual plan is to set a child to work at an instrument, and to make him listen uncomprehendingly to a certain amount of theory, bearing down his natural dislike of drudgery by sheer *force majeure*. Like all unscientific plans, this method mars far more than it makes. The proper way is to stimulate the sense of tune and keenness of ear by means of the singing class, and to arouse the sense of rhythm by physical movements. Very few children have an incurable tone-insensibility, and if they are taken quite young and trained on scientific lines the musical nature which is dormant in most of them can be made active. Only in exceptional cases can we expect to find musicality developed by means of instrumental drudgery. If music teaching were to proceed on common sense principles, then indeed we might expect better performers as well as better musicians among the great body of amateurs.

Platitudes about not forcing a child to pursue a study for which it has no appetite, like most platitudes, fail to touch the essentials of the question at issue.—*London Musical News.*

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TIME NOT RIPE FOR OPERA IN ENGLISH

—TETRAZZINI

WHILE I should certainly not wish to be understood as believing that the time will not come when opera will be sung in England and America in the vernacular I yet must confess that the chances for it seem to me not probable in the near future, and also not advisable. This for a number of reasons.

In the first place the total lack of traditions for singing opera in English must be allowed due weight as militating against it. There have been, so far, merely a few attempts at writing operas in English, not a long continued and serious work of centuries. This is perfectly natural, especially in America, so new a country that naturally its inhabitants have had, and of necessity, quite other aims and occupations. The few pioneers in the field of opera have, too, had little encouragement in their own country to continue writing.

It must take a very strong incentive to compose works when one knows that the chances of their being produced in the composer's own country are practically nil, and even if he does secure a hearing it will be but the single performance, not a series of them, with consequent royalties. As soon as the American or English operatic composer thinks of trying his works outside of his native country there is no longer a question of singing the works in English, so they pass out of the category of operas in English.

That this will always be so I do not for a moment believe, but certainly before the American composer can find free scope for his talents and can develop them there must be more opportunities for him to near them sung. This will probably come when the smaller American cities have each their own opera companies, either permanent, or at least visiting them for regular annual seasons, such as the smaller cities in Europe have had for generations.

The English language certainly offers difficulties to the singer, as, to my mind, does any language but Italian. It is not for nothing that Italy is called the land of song. The climate, the brilliant blue sky, all may have their influence, but certainly for a singer, Italian—with its open vowels, its liquid sounds—is the ideal language. French, with its nasal sounds, cannot be compared to it; German, with its aspirated consonants and gutturals, offers many objections; and English has some of all these disqualifications, as well as the predominance of sibilants, which shut off the flow of sound. Still, undoubtedly, many people would prefer to hear opera sung in their own language, even if, as is frequently the

case, half the words are not distinguishable.

It may be urged that all operas, in whatever language they were originally written, might be sung in English, but to my mind there are many serious objections to this plan, even waiving any question of the difficulty of the English language as a singing vehicle.

To make a good singable translation of an opera libretto many qualifications are necessary, and these are not often found in those who do make such translations. In the first place the translator should be, at least to a certain extent, a poet. He should not turn out doggerel. That he must be an accomplished linguist seems self-evident, and yet when one reads the librettos and finds ludicrous mistakes, due to absolute incomprehension of the original text, it is seen that this qualification does not always exist. He should also have a good knowledge of singing and the possibilities and limitations of the human voice; I had almost said that he should be an accomplished singing teacher. This for the simple reason that in making his translation, aside from the poetic beauty and its accuracy he desires to impart, he must know which sounds are possible, favorable, and which ones are almost out of the question for high tones. He must know which words are singable, and which ones should, if possible, be avoided. The phrases often repeated in an aria are usually repeated not for the sake of the repetition, but either to give due emphasis to the phrase, or because vocally it is best. The translator must understand all these things, or he may produce an English text which is a marvel of poetic beauty but the despair of the vocalist.

Now to do all this not only presupposes a great deal of knowledge—and such knowledge must be well rewarded—but also experience would be a factor contributing largely to success along these lines, and such experience is at present almost entirely lacking either in America or England. The latter country has its oratorio writers, its fine orchestral writers, but has yet to produce a great operatic composer. The same is true of America, but with the ever-increasing musical knowledge of the country, with its love of music, new opportunities will undoubtedly present themselves to the American composer, and in time America will surely see the development of a school of American operatic writers, and it seems reasonable to suppose that their operas will be written and sung in the language of the country.

Opera Composer's First Requisite

[Algernon St. John Brenon in the New York Telegraph.]

A good and appropriate play is then the first requisite of the composer. But it must be a play that lends itself to operatic treatment. "The Second Mrs. Tanqueray" could not by any manner of means be converted into a passable opera. "Hamlet" as an opera is an absurdity that causes its hearer to vary between laughing and crying. Though Verdi put "Othello" to music he confessed to his inability to compose music suitable to the greatest scene in the tragedy—the scene in which Iago arouses the suspicions of Othello. Music is passionate. Music appeals to some of the deepest, most intangible, most mysterious things in our being. But it is a romantic and not a psychological means. Therefore, the literary subject matter of an opera should be graphic. The dramatic outlines should be sharp, clear and firm. The lights must be high. The shadows must be black, silhouetted. They must be so much so that no matter what the language in which the opera may be sung, the story is fairly clear to the spectators. The supreme deficiency among its entrancing virtues, of "Königs-kinder," is that without the aid of a libretto you cannot tell what the whole thing is about.

Mme. Alda's Western Concert Tour

Mme. Frances Alda, who continues to demonstrate the hold that she has on the affections of Boston opera goers, has a series of February concert engagements under Loudon Charlton's management that will take her as far West as St. Paul.

Music Professor in Domestic Difficulties

Through a complaint entered and later withdrawn by Mrs. Carmen Nesville Coop, wife of Professor Squire Coop, who holds the chair of music in Utah University, domestic difficulties of the couple became public in New York last week, and Professor Coop's eighteen-year-old ward, Jeanette Cooke, who is also a niece of Mrs. Coop, seemed for a time in danger of being deported. Miss Cooke arrived on the Oceanic December 28 and was detained by the immigration authorities at Ellis Island on Mrs. Coop's complaint. The professor said that his wife had found letters from her niece to him from which she drew conclusions that a strong attachment existed between the two and that she acted, in causing the detention, under the inspiration of jealousy. He also stated that the young girl's father had made him her guardian and that he was bringing her to this country to attend a school. After Mrs. Coop had withdrawn her complaint her husband asserted that there had been no attempt at reconciliation between them and that an action for divorce had not been discontinued. Professor Coop has a reputation in the West as a composer as well as a widely known instructor of music.

Recital Plans of Gisela Weber Trio

Announcement is made that the Gisela Weber Trio will give another recital at Mendelssohn Hall, New York, on the evening of January 19, and that it will play at Steinert Hall, Boston, on the afternoon of the 27th. The trio will make a Southern tour a little later.

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"SALOMÉ" AGAIN IN OPERA OF VIENNA

Also a New Oscar Straus Operetta—Weingartner to Lead
Philharmonic

VIENNA, Dec. 24.—To-night, Christmas eve, all theaters in Vienna are closed. Dark and silent as in Midsummer, their somber walls loom up like immense shadows among the surrounding squares of light; for behind bright windows everywhere some festivity is going on in the home, and where curtains are not jealously drawn a sparkling Christmas tree may be seen in all its glory of laden boughs. This last week before the holidays has not brought much worthy of note in the concert halls. But last evening the Volksoper produced "Salomé," for which preparations had been going on for weeks past, and at the Raimund Theater a new operetta by Oscar Straus was performed, entitled "Mein junger Herr" (The Young Master), which, as the papers state, was highly successful and full of the most charming music, such as Straus wrote in his best vein for the variety stage in past years.

"Salomé," at the Volksoper, was splendidly staged with many new features; thus, among these, that Herod does not sit on a throne, as is customary, but lies on a couch of blood-red color, which affords him far better chance for plastic movement. The costumes are simple in their classic lines, but laden with gorgeous jewels. The musical part, under leadership of Zemlinsky, was executed in masterly manner, and the many undeniable beauties of the work wonderfully brought forth. The *Salomé* also, Fräulein Wenger, was of remarkable strength. Her

splendid voice successfully took up the combat with the roar of the orchestra and her acting was superb.

It was interesting to observe the impression of the opera on last evening's audience. The course of the drama was followed with suspense, at its end a tempest of applause burst forth, and it

to the post of conductor of that body. Naturally, he was much gratified. There is no truth in the rumor, he avers, that this is but a preliminary step toward securing him as musical director of the Hofoper. Director Weingartner is at present engaged on several symphonic works and a grand opera.



The Vienna Hof Oper at Night

was generally conceded that the production was the greatest artistic accomplishment of the present management. "Salomé" bids fair to become a great drawing card at the Volksoper.

On the 21st a general meeting of the Philharmonic Society took place in the chorus-practicing room of the Hofoper. Director Weingartner's condition of a three years' contract as leader of the Philharmonic Orchestra was unanimously acceded to, and he was duly informed of his election by an overwhelming majority

THE MUSIC TEACHER AND COLLECTIONS

By Arthur L. Judson

"Somehow, most music students do not think that a music teacher must live, and so they do not pay their bills with any degree of promptness. I know that all, or very nearly all, will send in checks sometime, from one to four months late, but meanwhile I have to pay my studio rent and have my three square meals a day."

This was the burden of the complaint of a well-known voice teacher who was defending the professional musician from the accusation that as a class he was unbusiness-like.

"My income," he went on, "is entirely dependent on the payments which my pupils make, and when they do not pay promptly I cannot meet my obligations promptly. What is the teacher to do who sends his bills out regularly on the first of each month and then hears nothing further until one, two or more months have passed? If he refuses to give lessons until the bill is paid he is sure to lose pupils, for they all resent the implication that they will not pay, and the sending of a second bill or a verbal request for money at once produces unpleasantness."

This trouble is not confined to this one teacher, for nearly every teacher in New

York (and most of those outside of New York) has more friction making collections than in getting pupils and giving lessons. But so-called "bad accounts" are not confined to the profession of teaching music, for the collection department is a big feature in every business, though there is a smaller percentage of loss, because of the drastic methods used.

It is easy to open an account with any department store, but it is just as easy to lose that privilege. Goods may be purchased at will, but on the first of each month a statement is sent, and if a payment is not made within, say, ten days, the account is closed and strenuous methods are used to collect. In other words, failure to pay within a stated short period after the bill has been sent means that the purchaser will have to pay cash in the future.

It has been a marvel to me that all music teachers have not adopted this plan. Bills should be sent promptly on the first of the month, and it should be stipulated, when arrangements are made for lessons, that the payment is to be made within the first ten days. These payments should be for a month in advance, for the music teacher does not sell materials, he rather

sells ideas, and ideas cannot be recovered by legal process if the bill is not paid. The department store has some right to extend credit; the musician has no such right if he would manage his teaching on a business-like basis.

The most successful teacher in New York, both from the standpoint of business and musical success, does not give more than one lesson on the month's bill unless the money has been paid for the month in advance. And this teacher has not a single bad account and has a waiting list longer than his list of pupils.

It has been my experience that a pupil who cannot afford to pay a small monthly sum in advance is a bad business risk. If such pupils choose to discontinue taking lessons it is a favor to the teacher, for he not only does not have a bad account at the end of the year, but has also gained the time which he would otherwise have wasted.

Planning Program for New York State Music Teachers' Convention

Gustave L. Becker, the noted pianist and pedagog, who is chairman of the program committee of the New York State Music Teachers' Association, announces that he has begun work in arranging the program for the next convention to be held in Buffalo next June. Mr. Becker invites the co-operation of teachers and artists, who may suggest topics for discussion or features of musical entertainment. Even at this early date it appears that the next convention will be the most interesting one of its kind ever held.

Gilbert Benefit January 25

Under the auspices of a committee, of which J. J. Jusserand, the French Ambassador, and Etienne Lanel, the French Consul, in New York, are the chairmen, a concert will be given in the Metropolitan Opera House, on the afternoon of January 25, for the benefit of the family of Charles Gilbert, the baritone, who for several years delighted audiences in the Manhattan Opera House. M. Gilbert died last October, soon after his arrival here to sing with the Metropolitan Opera Company.

The seventy-fifth anniversary of "Lucia di Lammermoor" was recently celebrated in Naples.

MACDOWELL CHORUS IN MORNING CONCERT

Renaud, Paul Kefer and Other
Soloists Assist New York Singers
in Fine Program

A musical and dramatic morning was given on Saturday, January 7, at eleven o'clock in the ballroom of the Waldorf-Astoria under the auspices of the City History Club of New York. The program presented the MacDowell chorus with Kurt Schindler, conductor; Maurice Renaud, the French baritone; Paul Kefer, viola da gamba, and Mrs. Emil L. Boas, harpsichord, and Baroness Elsa Laura von Wolzogen. A one-act play, "Kitty Clive," by F. Frankfort Moore, was also given.

The program was opened by the singing of two German folk songs, "Sandmannchen," and "Hopfa, Schwabenliesel," by twenty ladies from the MacDowell chorus. These charming songs, transcribed by Othegraven, were sung with rare insight into their character and wonderful charm. Kurt Schindler conducted and brought out every nuance with consummate art. He has his forces under perfect control and his work is a delight to all who understand the difficult task of chorus conducting. A serenade for alto solo and chorus by Schubert was also given and aroused much enthusiasm. Miss Braslau sang the solo with pleasing voice and intelligent musical feeling. Mr. Kefer, the cellist, appeared as a gentleman of olden days and performed on the viola da gamba with Mrs. Emil L. Boas at the harpsichord. He produced some beautiful tones on his instrument and his technic was astounding in "Le Papillon" of d'Herbelais, for the bow is held not like the cello bow, but like a bass violin bow. M. Renaud sang the aria from Massenet's "Le Roi de Lahore" in his usual style, with beauty of voice and artistic finish and added as an encore the "Serenade from Mozart's "Don Giovanni." Mr. Schindler accompanied him in superb style and added much to the success of the singer. Baroness Elsa Laura von Wolzogen, wife of the famous German author, sang some old songs of the sixteenth and seventeenth century, to the late. Her art is unique and won much applause from her listeners.

The MacDowell Chorus sang "The Sea Fairy" and a "Triolet" by Schumann, both of which were given for the first time in New York. "The Sea Fairy" is for five-part chorus and is very difficult. "Morgenrot," from Tschaiakowsky's "Dawn," was also sung with success and is a beautiful bit of vocal writing. M. Renaud closed the program with two groups.

Priest Composes Oratorio

ROME, Jan. 7.—An oratorio entitled "The Samaritan" has been written by Abbé Lorenzo Perosi, the Bible story of the woman of Samaria being its inspiration. The words are taken from the Bible, and consist of a long dialogue between Jesus and the Samaritan. The words of the Master are sung by a tenor and those of the Samaritan by a soprano. There is a final chorus.

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FROM the press of the Oliver Ditson Company comes a volume called "Temple of Flowers" (Blumentempel), by Th. Oesten, op. 60, six instructive sonatas for small hands. There are six works in the volume, in C Major, F Major, A Minor, G Major, D Major and Bb Major, and they are well conceived and written in musicianly style. The apparent model has been the work of Clementi, Kuhlau and the early sonatas of Mozart. There are beautiful bits of simple melody present, but the volume only goes to show once more that the power to attain the charm of Mozart and Haydn is a very difficult thing, even when an attempt is made to reach this by the very simplest means. The work will make excellent teaching material and should be examined by instructors of pianoforte, who are seeking simple, pleasing sonatas.

A GOOD violin concerto is a rare thing in these days, when the newest works in the violin world have been the abnormal products of Max Reger and Jean Sibelius. Therefore, the Concerto in D Major for Violin and Orchestra by Christian Kriens is a welcome contribution to the literature of that instrument.

The concerto opens in the orchestra with an *allegro appassionato* introduction of some thirty measures, after which the solo instrument enters with the principal subject. This subject is developed fully and a short orchestral *tutti* follows; the solo instrument again enters and leads to the second subject, which is a beautiful theme in E Major, very subtly harmonized. This theme is taken up in the orchestra, while the solo part weaves a web of effective passage work around it. With out a halt it goes into the second movement, a *Canzonetta* in A Major, in 6/8 measure. After a short introduction the

"TEMPLE OF FLOWERS." By Th. Oesten, op. 60. The Oliver Ditson Co., Boston, Mass. Price, \$1.00.

"CONCERTO EN RE MAJEUR," pour Violon et Orchestre. By Christian Kriens. Published by A. Joanne, Paris.

Lilli Lehmann began her annual series of recitals in Berlin with a Robert Franz program.

**Theodor Krause**

BERLIN, Dec. 22.—The royal musikdirektor, Theodor Krause, died in Berlin at the age of seventy-eight on December 8. Krause, who was formerly a school teacher, made a reputation as a vocal pedagogue and choirmaster and also as a composer of sacred and other choral works. In 1880 he founded the Nikolai-Marien Church chorus, which soon became conspicuous in concerts, especially by its excellently trained boys' choir. His invention of the so-called "wandering-note" became an important factor in the courses of singing in the German schools, inasmuch as it proved a very simple method by which children could, almost without exception, be taught sight singing. For a number of years Krause was also a music critic and as such became noted for his severity. In 1895 he became teacher at the Royal Academiical Institute for Church Music, where he continued until a few years ago, when he retired from public activity.

O. P. J.

Johannes Elmlad

Johannes Elmlad, who was a prominent member of the Metropolitan Opera Company in former seasons, died recently in a sanitarium at Wexio, in Sweden. He was born in Stockholm fifty-eight years ago, and was a godson of Jenny Lind. He studied singing under Garcia, in London, and Stockhausen, in Frankfurt, and was also a pupil of Mme. Viardot, in Paris. He had a basso voice, and first sang on the concert stage. He came to this country

violin enters and sings a simple little melody, which has much charm and beauty. As the theme continues in its expansion there is some excellent "imitation" employed between the solo violin and the orchestra, which is carried on in strict fashion for sixteen measures, leading to the reappearance of the theme, this time in the dominant key, D Major. An interlude occurs in the orchestra, and then the solo instrument takes up the main theme and plays it an octave higher; an effective coda brings the movement to a close.

The rinalde opens in C sharp minor with the theme of the first movement slightly altered. It is a brilliant orchestral *tutti* and brings in the solo violin on the same theme. In this movement the subject matter of the first division of the work is used again and taken through many keys, the second subject (also from the first movement) finally appearing in the tonic key and being tossed about from violin to orchestra with much ingenuity. A final *animato appassionato* based on the opening theme closes the division and forms an interesting and brilliant ending to this masterly work.

The reviewer regrets that he has seen only the piano score, which has been made by the composer himself, and that the orchestral score has not been examined. Though the instrumentation is not indicated in this edition experience in reading the piano score has enabled the writer to "read in," as it were, the instruments which are very probably employed, and it is his belief that the orchestral part must add much to the excellence of the work. The concerto is good from the first to the last measure; harmonically and melodically Mr. Kriens has a message and he utters it with a directness that is convincing. There is a touch of the modern spirit in the work which makes it piquant and unusual, and it shows the work of a "composer who knows," beyond the shadow of a doubt. It is dedicated to Pablo de Sarasate, who accepted it in August, 1905, with much approval.

in 1886, and was *Fafner* in the first American production of "Siegfried," under Anton Seidl, which took place on November 9, 1887. During this season he was also in the cast of the first production here of Nessler's "Der Trompeter von Sakkingen," as well as in the revival of Weber's "Euryanthe" and in Spontini's "Ferdinand Cortez," as *Montezuma*. He returned to the Metropolitan during the first year of Heinrich Conried's administration, and appeared as *Hunding*, *Fafner* and other Wagnerian characters. In the meantime he had been highly successful at Bayreuth, appearing as *Fafner* in the festival performance in 1896. He so delighted Mme. Cosima Wagner in this part that he sang it for ten years. He had been director of the opera house in Stockholm and Leipzig until in 1905, two years after his last appearance in New York, he was called to Leipzig to take charge of the Stadt Theater there. The mental weakness which ended in his death first manifested itself there. Elmlad was first engaged in 1880 for the Royal Opera in Dresden. Later he appeared in Prague, Breslau and Berlin.

William G. Davies

MILWAUKEE, Jan. 9.—William G. Davies, a charter member of the Arion Musical Club and one of the oldest Welshmen in the State, died recently at his home, No. 378 Jackson street, after a long illness. Mr. Davies was born in Bethesda, Wales, November 6, 1835, and came to America in 1844. He settled in Boston and lived there for eleven years before he moved to Milwaukee. He has always taken a great interest in the musical welfare of the city and during his younger days was chorister of the Grand Avenue Methodist Episcopal Church and also of the First Baptist Church.

M. N. S.

Helen Lord

Helen Lord, a former musical comedy singer, who retired from the stage when she married Raymond Hubbell, the composer, died January 2, at the home of her parents, Mr. and Mrs. H. M. Bennett, in Hornell, N. Y. She had the leading rôle in "The Runaways" when she met and married Mr. Hubbell, the composer of the piece, in 1903.

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MISS MERO WITH DAMROSCH PLAYERS

Plays Liszt's A Major Concerto
on Reappearance in New
York

Yolanda Mero, the Hungarian pianist, who had not yet been heard in New York this season, made her reappearance on Friday afternoon of last week, when she played Liszt's A Major concerto with the New York Symphony Orchestra at the New Theater. The orchestral numbers consisted of Brahms's Fourth Symphony, Dvorák's "In the Spinning Room" and Strauss's waltz, "Be Embraced, Ye Millions."

Miss Mero played the exacting concerto with all the temperamental impetuosity and the technical brilliancy which she disclosed in her work last year. The tenderer moments left something to be desired, it must be admitted, but the broad sweep of the faster and more pompous sections was strikingly encompassed. Worthy of especial mention was that episode in which the main theme of the concerto is developed into a stirring march movement, worked up to a stormy climax by piano and full orchestra. It was here that Miss Mero rose to her greatest height. At other times the deficiencies of the hall's acoustics were strongly in evidence, some of the instrumental choirs being absolutely inaudible when the piano played.

At the close of the Liszt number Miss Mero was recalled about six times, but she failed to give the encore that her hearers so evidently desired. For the rest the main enthusiasm of the afternoon went for the charming Dvorák number and the dashing Strauss waltz, both of which were efficiently played. But why Mr. Damrosch should for the second time in a few weeks have undertaken that deadly bore, the Brahms Symphony, is difficult to understand.

Portland (Me.) Rossini Club in Midst of Successful Season

PORTLAND, ME., Jan. 9.—The Rossini Club of this city is in the midst of a highly successful season. The different memberships—active, student and associate—have been well filled. Weekly meetings began in early October and special programs have been given each month. The one in December was devoted to Schumann. A Christmas program was given which consisted of carols, excerpts from "The Messiah," Gounod's "Ring Out, Wild Bells" and numbers by Tchaikowsky. Elizabeth King and Angela Diller, of New York, in solos for voice and piano, added much to the enjoyment of the occasion. A concert by the club chorus, Albert W. Snow, conductor, will constitute this month's special

ITALIAN SINGERS HONOR HENRI SCOTT



Eugene Lankow, Basso, of the Vienna Opera; Henri Scott, American Basso, Now Singing in Italy, and Emilio Ferone, the Latter's Italian Representative, Posing for the Camera of Cristoforo Campanari, Son of the Famous Baritone.

OSCAR SAENGER is in receipt of a letter from Henri Scott, the American basso, who is now singing in Rome, Italy, telling of an interesting incident that occurred prior to his debut in "Faust" at the Teatro Adriano. The chorus of the theater presented him with a bouquet of flowers, accompanied with a note, of which the following is a translation.

"We artists of the chorus are delighted that you have come to Italy, for we already know that you are a fine artist and have also heard with much enthusiasm of your personality. Therefore, we Romans wish that all the success in the world may come to you, and we choristers beg to offer these flowers as worthy of all good feelings of our City of Rome."

gether with perfect technic, held the audience spellbound. He was recalled again and again not only by the audience, but by Mr. Fiedler and his men as well.

G. F. H.

St. Louis Police Chief Approves "Salomé"

ST. LOUIS, Jan. 3.—On being asked his opinion of the opera, "Salomé," presented here last night, Chief of Police Young said: "Salomé," as I saw it last night, is a very ordinary opera. I am not a critic of dramatic art, but as a layman I saw nothing improper or immoral about the performance last night. Some persons place the wrong construction on things—'Evil to him who evil thinks.' After Chief Stewart of Chicago criticized the opera so severely I wrote to the St. Louis Committee that if 'Salomé' were as bad as it was painted I would have to 'put the lid' on it. They replied that there was nothing offensive about it. They might have toned it down, but the presentation that I saw last night should offend no one."—H. W. C.

A series of organ recitals will be given at Central M. E. Church South in Baltimore, Md., under the supervision of Mortimer Browning, the church organist. The schedule is as follows: January, Eugene Bonner; February, Kate Blanchard; March, Mrs. Stephan Steinmueller; April, Harold D. Phillips. The first recital was given by Mr. Browning.

The concert company of the Peabody Conservatory of Baltimore will appear during January at Cambridge, Salisbury and Port Deposit, Maryland; and Dover and Wilmington, Delaware. The members of the company are: Mrs. Mabel Garrison Siemmon, soprano; Edward Mumma, pianist, and Harry Sokolove, violinist. Frederick R. Huber is manager.

METROPOLITAN TAKES BROOKLYN BY STORM

Caruso and Martin Features of
Triple Bill with Russian
Dancers Included

The Academy of Music in Brooklyn was the scene of an operatic furore on Tuesday evening, January 3, when the Metropolitan Opera Company, after neglecting the borough for nearly a month, appeared with a big triple bill consisting of "Cavalleria Rusticana" and "I Pagliacci" and a program by the Russian dancers, Anna Pavlowa and Michael Mordkin. It was Enrico Caruso's first visit to Brooklyn this season, and his presence in one of his famous rôles established a premium on seats and standing room many hours before the performance began.

In the cast of "Cavalleria Rusticana" there was a new *Santuzza* in the person of Berta Morena, who essayed the rôle of Mascagni's heroine on this occasion for the first time. In her dramatic impersonation of the character Miss Morena was a trifle too affected, and this tendency to overact the part also marred the strength and fluency of her vocalization. Riccardo Martin was excellent as *Turiddu*, but Mr. Frascina, who sang *Alfo*, found it absolutely impossible to extend the sound of his voice further than the proscenium arch. His effort to sing his music aroused the sympathy of the audience. Marie Mattfield made an artistic *Lucia*.

Antonio Scotti replaced Amato in the rôle of *Tonio*. His prologue won applause. In his characterization of the clown Scotti, while broad and humorous, was not found quite as subtle or artistic as Amato. Caruso's "Ridi Pagliacci" caused a veritable demonstration. The tenor was in his best voice and he sang the aria with all the old time fervor and passion. Alma Gluck, although looking the part of *Nedda* to perfection, was not very successful in the treatment of her music.

Podesti conducted rather raggedly at times. It was due more or less to his carelessness that the chorus singing was lacking in tonal unison.

The dances by Pavlowa and Mordkin, after the performance, were all brief. Mordkin gave his dance to a variation by Tchaikowsky. Pavlowa was seen in the exquisite "Swan" dance of Saint-Saëns, and then both dancers gave Glazunow's beautiful "Bacchanale." L. D. K.

Elman's New York Program

Mischa Elman, the violinist, has found no difficulty in arranging for his New York recital, which takes place in Carnegie Hall on Saturday afternoon, January 8, a program that should please his admirers. Elman is a great admirer of Fritz Kreisler and will give in his next recital Kreisler's arrangement of the "Andantino" by Martini and Kreisler's own Wiener Walz, "Schon Rosmarin." Sam Franko, well remembered here for his concerts of "old music" and now living in Berlin, is also represented in the program by his arrangement of Monsigny's "Rigaudon." Percy Kahn, the admirable pianist who accompanied Mr. Elman on his last tour, is with him again in a like capacity.

Felix Weingartner's new Symphony in E won an ovation for the composer-conductor at a recent concert of the Vienna Philharmonic Orchestra.

concert on January 19. The officers of the club for 1910-11 are: President, Mrs. Edward M. Rand; vice-president, Mrs. Latham True; recording secretary, Mrs. Frederick J. Stevens; corresponding secretary, Marguerite Ogden; treasurer, Mary A. Seiders; librarian, Louis H. Armstrong.

Boston Orchestra and Mischa Elman in Providence

PROVIDENCE, Jan. 4.—The Boston Symphony Orchestra, Max Fiedler, conductor, gave its third concert of the thirtieth season here last evening at Infantry Hall to an audience that completely filled the large hall. The symphony was Dvorák's "New World." Humperdinck's prelude to "Hänsel und Gretel" opened the program, and the closing number was Jean Sibelius's "Valse Triste," op. 44, and "Finlandia," symphonic poem. The soloist was Mischa Elman, who chose for his number Lalo's "Spanish Symphony" for violin and orchestra. On account of the length of the symphony he played only the first, fourth and fifth movements, and his wonderfully pure tones and delicately finished style, to-



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New York, January 14, 1911

IS A MANAGERS' TRUST FORMING?

The exclusive announcement in our last issue that the leading musical managers had met at the instance of Loudon Charlton, a manager of high standing, for the purpose of discussing, in an informal manner, the advisability of forming a combination, has naturally aroused lively interest in musical circles.

The one question asked is:

"Do the managers, following the general trend toward concentration in business life, contemplate what is commonly called 'a Trust,' and if they do, how will it affect the interests of musicians and how will the press and the public regard it?"

The musical manager of to-day, with capital and a large organization, who, during a season handles a number of "attractions," including singers, pianists, violinists, cellists and even orchestras, is a comparatively recent outgrowth of the old-time manager, who often, with small resources, personally superintended the tour of some celebrity, looked after the booking and travelled with his star in the dual rôle of press agent and impresario.

The great uplift in musical life in this country during the past dozen years has wrought a complete revolution in what might be called "the business side of musical life," and so we have managers of repute, not only in New York but in all the large cities.

Competition among the leading ones, especially for the greater attractions, has been severe and each has been against all the others.

Many evils have resulted.

We understand that it is Mr. Charlton's idea that what is known as "a gentleman's agreement" might cure some of them, as, for instance, the loss to all interested when two great prime donne appear almost on the same day in some Western city, and, in consequence neither does a satisfactory business, while the town may be without a great musical attraction for a month or more thereafter.

Many similar instances might be given where something like a decent understanding would result in benefit to all concerned, especially to the public interested in music.

Such a combination would be generally accepted, but if, as has been hinted, an attempt be made to create a combination which would be strong enough to dictate terms to artists, which, besides reducing the orchestral musician to a condition of servitude, would also undertake, as one person put it, to eliminate the musical press, then the "Trust" would not be in operation sixty days before it would have an opposition of international scope and with far more capital than is at the command of all the managers put together at the present time.

The public may have to stand a monopoly in oil. They will never stand one in art.

As far as the musical press is concerned, even if the managers should not give it any support, it would live, simply because it supplies a public necessity.

However, we have not the slightest idea that the

managers who are, without exception, men of superior intelligence, contemplate any such radical step as would antagonize public opinion.

Should a combination be formed, we feel assured it will be on such broad lines as will commend it to general approval and support.

MUSICAL REGENERATION OF THE "RAH!"

In an editorial entitled "Dr. Lowell vs. Human Nature," the Chicago *Inter-Ocean*, in a recent issue, agrees with Harvard's president in his objection (made in his speech at the recent meeting of the Music Teachers' National Association in Boston), to college cheering and ragtime, at least on the grounds of culture, but affirms that if he has any intention of going from the purely academic discussion of the matter to the field of actual reform he has more courage than discretion.

The *Inter-Ocean* supports Dr. Lowell at the outset of its argument by saying that if there is anything more cacophonous than a burst of highly organized college cheering, or less significant, musically, than ragtime, it has yet to be discovered.

These are doubtful premises for a sound argument, inasmuch as some of the most highly successful products of the modern art of composition are generally supposed to be the acme of all cacophony, and American composers' imitations of the hyper-refinements of the modern French are regarded by some authorities as of considerably less value to the nation than our good old ragtime.

Be this as it may, the *Inter-Ocean's* point is that, however cultured a man may be, there are times when he feels that he must just get out and "holler." To object to such "hollering" on the grounds of culture is perfectly proper, but to attempt to eradicate this phase of human nature is madness.

It is an ancient truth that faults are merely virtues gone wrong, and that the whole-souled sinner makes the best possible saint. Neither Dr. Lowell nor the *Inter-Ocean* seems to appreciate the application of this principle to the present case. The students must let out their pent-up feelings in some way. Their way at present is barbaric. What is needed is not an effort to check the vocal enthusiasm of the students, but a desirable means of venting it, and it may be suggested that this means is—music. Cheering by music is the next logical step after cheering by shouting, and by this is not meant the studied singing of songs that require study—such a course would not go far. It is entirely rational, however, to suppose that students' cheering could find a thoroughly congenial outlet in brief and highly virile melodies or phrases, either with words or merely with vocables.

The famous Yale "Boola," a notably successful outlet for student enthusiasm, might point the way to such a thing. The "Boola," however, is not savage enough by half to serve as actual cheering. It is, in a sort, supplementary to cheering, the first beginnings of a desire for a finer expression than the savagery of the "Rah! Rah!"

The situation demands the finding, or inventing, of something which includes both this tendency and the capacity for an adequate expression of the primal savagery of the "Rah!" It is safe to predict that the college student of musical powers, or the musician of collegiate sympathies, who can succeed in producing such a musical expression, will effect a deflection in the evolution of cheering which would be welcomed by all concerned, and in logical accord with the natural development of life from the brute to the man.

There are certain concentratedly virile songs of the American Indians which, if they found their way into the consciousness of the student body, would probably stick there ineradicably and serve with supreme fitness the end desired.

After vainly trying to duplicate the success of his "Cavalleria," Mascagni has concluded that it is time to set bounds to his insatiable operatic ambition. Unless "Ysobel" achieves as great a success in New York as "The Girl of the Golden West," he declares, he is going to give up opera and seek solace in the symphony. Here's a state of things! The trouble with Mascagni's operas has simply been that they revealed an utter lack of good musical ideas. Does he believe that a symphony is less exacting in this respect? Or does he propose to follow the example of certain German composers of to-day, who have the knack of talking symphonically for an hour or more without having a solitary thing to say?

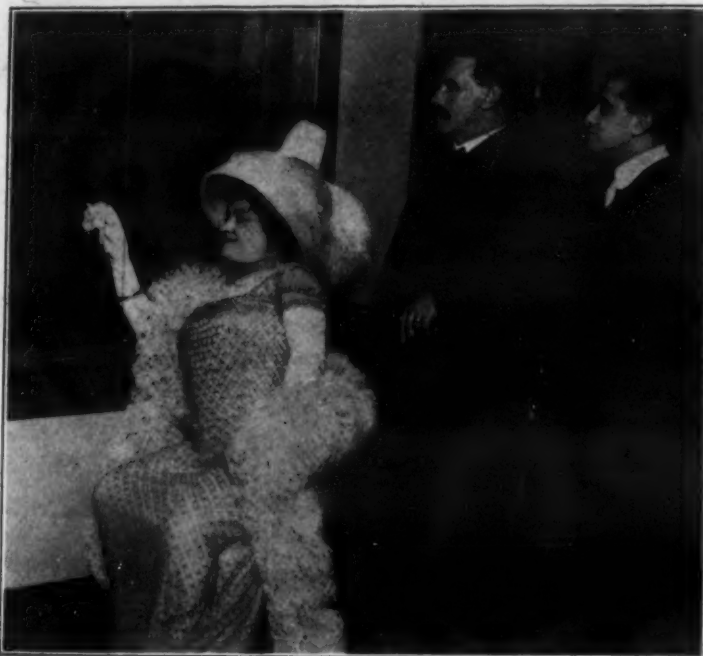
Is it Because They Are Americans?

[Henry T. Finck in New York Evening Post.]

Mme. Nordica has climbed higher summits in the realm of music than any other American singer. She learned from Cosima Wagner and Anton Seidl the real traditions of Wagnerian singing and acting, and to-day she stands unrivaled as Isolde and Brünnhilde. She helped to make the Metropolitan what it now is—the best opera house in the world, and the Metropolitan owes it to its patrons to present her to them as long

as she is in her prime. Why is she not engaged? Is it because she is an American? Why is Emma Eames—who is also in her prime—not engaged? Is it because she is an American? And why is the admirable Riccardo Martin being side-tracked? Is it because he is an American—the first great tenor America has produced? The directors of the Metropolitan have offered a prize for a good American opera; but operas cannot be made to order, if there are no opera composers of high rank. American singers of high rank, however, we have. Why not utilize them?

PERSONALITIES



Prima Donna, Mayor and Accompanist

Mme. Tetrassini has always shown an interest in newspaper offices. Last year she visited the finely equipped plant of the *Bulletin* in Philadelphia and had her photograph taken at a linotype machine. This year we find her visiting the *Chronicle* office in San Francisco with a handy camera showing her waving to the crowd which gathered below to hear her give her famous street concert later in the evening. Beside her is seen Mayor McCarthy and next to him her able accompanist, André Benoist, of New York. Truly Mme. Tetrassini realizes the value of the press!

Hinckley—Allan Hinckley believes that the foreign impression that in America only women have beautiful singing voices is quite erroneous, as the increasing number of American men now filling important positions in both European and American opera houses proves. He thinks that it has simply been the reluctance on the part of American parents to consider music as a profession for their sons, which has prevented more American men from being heard.

Sammarco—Mario Sammarco and others of the leading artists of the Chicago Opera Company were guests of honor at the dinner of the Forty Club in Chicago during Christmas week. Among the toasts the baritone was surprised to hear the following:

"O Santa Claus, I want a lot
Of all the presents you may bring,
But I would sacrifice them all,
If I might hear Sammarco sing."

Garden—Mary Garden mounted a box on the floor of the Chicago Board of Trade last week and acted as auctioneer for the sale of seats for a performance by the Chicago Opera Company for the benefit of the dependent families of the firemen who lost their lives in the stockyards fire.

Farrar—Geraldine Farrar regards forty-five as the age limit for opera singers, or at least for herself as an opera singer. "I shall continue to sing on until I am forty-five and then I shall stop," she said in a recent interview. "It's all right to sing rôles like *Isolde* and *Brünnhilde*, after that, if you still have a voice, and the public will go to hear you; but I don't believe that I could get away with *Butterfly* and *Marguerite* at that age. Anyway, I'm not going to try."

Parlow—Kathleen Parlow, the Canadian violinist, was complimented for her lack of nervousness after a recent concert. "As a matter of fact," she replied, "I am nervous. About five minutes before I go on I wish I never had to do it at all. But seven minutes after I am on I have forgotten everything but the music."

Humperdinck—Engelbert Humperdinck is possessed of a happy equanimity of temperament. "And does nothing ever disturb your husband?" Frau Humperdinck was asked when they were in New York for the première of "Königskinder." "Oh, yes," was the reply. "If there is a button off his clothes he can never work until it has been sewed on again."

Gerville-Réache—As Mme. Gerville-Réache has, in the course of her concert tour, now reached the Pacific Coast, it is interesting to note that this is her second appearance west of the Rockies, after an absence of twenty-six years, for the famous contralto visited San Francisco exactly twenty-six years ago. The Golden Gate city has changed a good deal since, but Mme. Gerville-Réache has changed a good deal more since she first trod the soil of California, or, more properly, was perambulated over it. Her father, then in the diplomatic service, was returning to France from a mission in the Far East, by way of San Francisco and New York. The infant Gerville-Réache, then less than a year old, was affected with a disease which a local physician quickly diagnosed as "mumps." This mild sickness and the milder climate of California caused the family to spend several weeks in this country before resuming their journey.



Geraldine Farrar as "The Goose-Girl" in Humperdinck's New Opera, "Königskinder," at the Metropolitan Opera House, New York

—Photo by White

MUSICAL
AMERICA

THREE AMERICAN PIANISTS IN BERLIN

Arthur Shattuck, Wynni Pyle and Pauline Meyer Gain Critical Admiration in Their Several Recitals—Nikisch and Sam Franko Conduct Interesting Concerts

BERLIN, Dec. 22.—Felix Mottl's suit for libel against Hans Bill, the retired preparatory teacher of counterpoint at the music school of Regensburg, engaged a Munich court on December 20. Hans Bill is the composer of several operas which have never been produced at any opera house. He is of the opinion that the refusal of the Munich Court Opera to give



Arthur Shattuck, Pianist—His Recent Berlin Recital Awakened Much Admiration

his opera a hearing has been due to the machinations of Mottl, and in a spirit of revenge he once published a pamphlet entitled "Felix Mottl as Music Tyrant," to which the musikdirektor paid no attention. In October Bill followed with a second pamphlet, "Felix Mottl a Coward," which he sent to many official authorities, newspaper offices, etc. As a result of this Mottl began a libel suit.

A further piece of news from Munich is to the effect that the suit against the opera singer, Gillmann, was started Wednesday at the royal county court of Munich. As will be remembered, Gillmann, in a street quarrel, is said to have threatened the critic of the *Münchener Neuesten Nachrichten*, Alexander Dillmann, alleging that the latter had written an insulting criticism. Felix Mottl and a number of critics have been summoned to this trial as witnesses and musical experts.

According to a telegraphic dispatch from Vienna, Weingartner is to remain at the Royal Opera as Generalmusikdirektor. This title is to be created for him, so that he may have the general control over all purely musical affairs, Director Gregor's activity being thus limited to matters pertaining to the administration of the opera.

Arthur Shattuck's Berlin concert took place Thursday evening, December 15. The pianist drew a large audience to the Beethoven Saal and gave an unusually interesting program, assisted by the Philharmonic Orchestra under Dr. Kunwald. The program comprised:

Glinka's Overture to "Ruslan and Ludmilla"; Concerto No. 1, in F Sharp Minor, by Rachmaninoff; First Symphonic Dance for Orchestra, Grieg; and Concerto No. 3 in E Flat Major, Saint-Saëns.

Mr. Shattuck not only excels as a pianist but as a musician. He is an artist in the ideal sense of the term and as such deems it beneath his dignity to make a display

of technical virtuoso feats with which, in consideration of his highly finished technique, he might readily attain extraordinary effects. All his renditions are imbued with expressiveness and artistic feeling enough to gladden the heart of any music lover. His conception of the Saint-Saëns concerto, for instance, demonstrated that such spectacular work as many pianists are unfortunately prone to indulge in, is foreign to his musical make-up. The enthusiastic applause which this seriously thoughtful young artist received was the impulsive expression of admiration of an enraptured audience and not the stereotyped display of flattery of an assembly of courteous friends.

Pauline Meyer's Recital

On Friday evening the young American pianist, Pauline Meyer, gave a recital in the Bechstein Saal. Her varied program included works by C. M. von Weber, Bach, Scarlatti-Taussig, Beethoven, Chopin and Liszt. I heard her rendition of Weber's Sonata in C Major and the Präludium and Fugue in G Major of Bach, both of which she played with a pronounced rhythmical sense, an excellent tone-shading, an abundance of temperament and a finish that aroused the enthusiasm of her hearers. As for the Bach prelude and fugue the writer would have preferred a somewhat broader, more settled style. Miss Meyer is a former pupil of Carl Wolfsohn and Godowsky, and has lately been studying with Waldemar Lüthig. She possesses a technic which enables her to overcome most difficulties with ease.

Dr. Josef Schneider reports on Weingartner's latest symphony (in E Major), which was produced for the first time in Rome, that it "had been prepared and was conducted by the composer with unusual care and energy," but "that the public was very far from being greatly interested. The orchestra gave a clearly defined conception of the work, the thematic development was of the greatest possible lucidity, the tonal effects were brought out successfully, but a certain law of relationship between the extensive structure of the work, the instrumental equipment and the harmony, on the one hand, and the thematic contents on the other, was evident."

Paul Schmides, the tenor, gave his second *Lieder Abend* this season on Thursday. When the concert-giver began the listener was inclined hopefully to say, "Here at least is a German singer with a *bel canto*." Such an opinion was not justified, however, for as the evening progressed the characteristic tendency of so many tenors to constrict the higher middle tones and upper register became evident, and at times were painfully so.

Wynni Pyle Excites Admiration

The concert of the pianist, Wynni Pyle, on the same evening, in the Beethoven Saal, proved of more than ordinary interest in that it showed us what progress Miss Pyle had made since her first appearance in Berlin last season. This artist, who is a pupil of the Spanish-American pianist and teacher, Alberto Jónas, had evidently selected her program with a great deal of artistic forethought; it consisted of Chopin's Sonata in B Minor; Variations on a theme of Paganini, by Brahms; Schumann's "Fantasiestücke" and the Tarantella of Liszt.

Miss Pyle's playing evinces not only a technic of superior character, but also a degree of musical expressiveness not found too often in our younger pianists. She has a masculine thoroughness in her playing that compels people to take more than a casual interest in her work. Her hearers are carried away by a temperament which one does not expect to find in this outwardly cool and self-possessed young woman. Her touch is capable of producing all possible tone-shadings and her phrasing is concrete and well-defined. She is certainly a pianist of whom great things may be expected in the future.

On Saturday evening Elena Gerhardt sang *Lieder* before a large audience in the Beethoven Saal. The singer was accompanied at the piano by Arthur Nikisch and the combination naturally proved to be

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Wynni Pyle, Pianist, Who Has Just Won Another Berlin Success

sympathetic soprano and the power of dramatic expression.

Interesting Program by Nikisch

At the general rehearsal of the Philharmonic concert on Sunday morning, in the Philharmonic, Artur Nikisch conducted an interesting program, consisting of the Suite in B Major for orchestra by Bach;

Beethoven's Violin Concerto in D Major and the Symphony No. 1, in C Minor, of Brahms. The Bach suite was played in classical, not to say traditional style. The difficult and formerly so frequently misunderstood violin concerto by Beethoven was played by Karl Klingler, the head of the Klingler Quartet and former pupil of Joachim, with a very small but beautiful tone, with a technic almost to be termed *unfailing*, but with a certain lack of temperament. Nikisch's interpretation of the Brahms Symphony could be called ideal in the *andante* movement and in the *adagio* of the finale, whereas in the greater part of the finale his rendition displayed grace and elegance at the expense of the ruggedness, without which Brahms is not to be thought of.

In the Philharmonic, on Tuesday evening, the pianist, Leonid Kreutzer, presented himself as conductor. His abilities as conductor are far above the ordinary standard. Circumspection, an absolute rhythmical sense, and, above all, a keen understanding of the possibilities of the individual instruments are qualities which cannot be estimated too highly. The choice of the somewhat monotonous Reger "Serenade" was perhaps not a very fortunate one and quite a different picture was presented by the Brahms Klavierconcert in B Major No. 2 which the pianist, Elly Ney, played with almost an excess of force and temperament. There can be no question that in Elly Ney we have an artist of high attainments. The most befitting appellation for her work would be "largeness." And as an artist of this character she is frequently inattentive to details, which are none the less very important.

Sam Franko's Concert

In the Blüthner Saal, on the same evening, Sam Franko, of New York, gave a highly interesting orchestral concert of ancient music. For this alone Mr. Franko

[Continued on next page.]

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THREE AMERICAN PIANISTS IN BERLIN

[Continued from page 21.]

would deserve the greatest credit, for had we not from time to time a proper rejuvenating antidote for our revolutionizing musical epoch our senses would very soon reach such a stage of confusion that the terms, musical idiocy, might be appropriate. But Mr. Franko is also a conductor of no small importance, who seems thoroughly to comprehend both the technical as well as the theoretical material with which he works. It was a very fortunate thought on the part of Mr. Franko to reduce the orchestra to half of its original size.

When we consider that the concert giver had been able to prepare his men in only

three rehearsals the result must be considered astonishing. The program, which called forth the greatest enthusiasm from a large audience, consisted of the following:

Overture, "Oedipe à Colone," A. M. G. Sacchini (1734-1786), arranged by Sam Franko; Concert für Streichorchester, A. Minor, Antonio Vivaldi (ca. 1680-1743), arranged by Sam Franko; Symphony, op. 4, A. Major, Franz Xaver Richter, (1709-1789); Ballet-Suite, André Ernest Modeste Grétry (1741-1813), arranged by Sam Franko; Symphony No. 3, E. Flat Major, Haydn (1732-1809).

The explanatory manuscript for the program was interestingly prepared by the German-American music critic and historian, Dr. H. Leichtentritt.

O. P. JACOB.

GOLDMAN ORCHESTRA MATINEE

Third Program in New York with Paolo Gallico as Soloist

On Sunday afternoon, January 8, the third program of the Sunday matinee musicales was presented by Edwin Franko Goldman and his orchestra in New York. A large audience was present and applauded every number on the interesting program. The orchestra played with fine volume of tone and good intonation and in the excerpts from "La Bohème" of Puccini rose to some splendid climaxes.

The soloist was Paolo Gallico, the pianist, who appeared in a group of solos. He played three original compositions, all of which were beautifully conceived and masterfully played. There was delicacy and power present when needed, and Mr. Gallico scored a tremendous success. He also played his concert-paraphrase on Strauss's waltz, "Artist's Life," which is a feat of virtuosity.

The orchestra also played Elgar's "Pomp and Circumstance," Saint-Saëns's "The Swan," Bizet's "Minuet" from the second "L'Arlesienne" and Moszkowski's "Mala-guena," from "Boabdil." Mr. Goldman directed with spirit and excellent taste and again proved himself a capable conductor.

"Messiah" Repeated in Chicago with Evan Williams Chief Soloist

CHICAGO, Jan. 7.—The repetition of "The Messiah" at the Auditorium by the Apollo Club proved the vocal quality and effectiveness of the great chorus under the direction of Harrison Wild better than the first hearing. Evan Williams was in excellent voice and disclosed a beauty of tone that was refreshing. His eminent capability as a singer of oratorio was never more finely demonstrated. Mable Sharp Herdieu was again everything that could have been desired in the singing of the soprano rôle, and Albert Boroff was impressive in his share of the work. A gratifying recovery was observed in Marie White Longman, the contralto, whose singing the first night was marred by a sore throat. The beauty of her rich, full contralto was this time fully revealed. C. E. N.

Morton Adkins, Baritone, in Recent Concert Engagements

Among the important engagements which have been filled recently by Morton Adkins was the singing of the baritone part in C. Whitney Coombs's new work, "The First Christmas." It was given at St. Luke's Church under the direction of the composer, the occasion being the twentieth public performance of the American Guild of Organists.

On January 23 Mr. Adkins gives a song recital in Rochester, and in the near future will sing two special services with the large choir of Christ Church, Oswego, N. Y., which will make the sixth engagement for him at this church.

"If the Time Ever Comes"

[W. B. Chase in New York Evening Sun.]

If the time ever comes when America is so musical, when its singers of the first rank are so many and when its grand opera so sought by the "tired business man" to drive his day's cares away, as to make the words that are sung of importance to intelligent people, the language will, of course, be our own. The example of every artistic nation in Europe proves that.

AT THE GRANBERRY SCHOOL

Young Pupils Show Their Skill in Ensemble Playing

The pupils of the Granberry Piano School were heard in a recital in Carnegie Chamber Music Hall on Saturday afternoon, January 7. The program presented groups of younger pupils in ensemble work at three pianos and illustrated the "Carl Faellen System of Fundamental Piano-forte Instruction," by means of which the children are able to play a composition in any key, major or minor, according to the position of the hands. Miss reitius, pianist, and Miss Jones, violinist, gave a satisfactory reading of two movements from the F Major Sonata of Beethoven. Emily Hammond played the "Andante" from Haydn's "Imperial Symphony" with Mr. Granberry at a second piano.

The playing of the students speaks well for the institution and for Mr. Granberry's methods. It was a well-presented program and the large audience enjoyed it thoroughly.

Albert Spalding in Dresden—An American Pianist There, Too

DRESDEN, Dec. 22.—Two Americans have delighted Dresden lately. One of them is Albert Spalding, the violinist, whose concert proved his musicianship to be of the first order. He captivated his hearers no less as an interpreter of Schumann than as an exponent of Handel and Bach. He played the rarely heard "Springbrunnen Marchenbilder," and, in fact, all his numbers, with marked poetry of conception and execution. The other American was Eleanor Spencer, of Chicago, pupil of Leschetzky, who played the Beethoven C Minor Concerto and other numbers in a manner to reveal pianistic abilities of an admirable nature.

Albert Mallinson, the English organist, and Mrs. Anna Mallinson gave a *Lieder Abend* recently, devoted exclusively to the songs of Mr. Mallinson, twenty-two in number. A. I.

Isidora Duncan to Return from Paris

Isidora Duncan, the classic dancer, is to appear in New York in February with the New York Symphony Orchestra, Walter Damrosch conducting. Miss Duncan sails for New York from Paris in about two weeks. She is dancing in Paris with the Colonne Orchestra, Gabriel Pierné conductor. She will make her American appearances under the direction of Haensel & Jones. She has arranged several new programs in which the music of Wagner, Beethoven, Chopin and Gluck is featured.

Eva Emmet Wycoff in Many Concerts

Eva Emmet Wycoff made a deep impression as soloist with the Washington Sängerbund, with the assistance of the Washington Symphony Orchestra, Heinrich Hammer, conducting. Her singing of Bruch's "Ave Maria" was especially beautiful. Her recent appearances at the Morning Musicals Club of Auburn, in concert in Kingston, and at the New York Press Club were most successful. On January 18 Miss Wycoff will appear in recital at Wells College.

Cavaliere Not Coming

PARIS, Jan. 8.—Lina Cavaliere (Mrs. Robert Chandler), has abandoned her intention of visiting the United States this season. She has just returned to Paris from Rome, where she went for a rest made necessary by her recent illness.

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MORE OPERA FOR PHILADELPHIA

"Madama Butterfly" with Geraldine Farrar and Riccardo Martin Closes Metropolitan Company's Season—Philadelphia-Chicago Company Opens on January 20—Macmillen with Pohlig's Orchestra

PHILADELPHIA, Jan. 10.—"Madama Butterfly" was the attraction this evening as the last performance here by the Metropolitan Opera Company, previous to the opening by the Philadelphia-Chicago Company, January 20, for a season of eleven weeks. The audience was one of the largest of the present season.

Geraldine Farrar made her first appearance in this city during the present season, singing the familiar rôle of *Cio-Cio San*. Riccardo Martin, the young American tenor, was *Lieutenant Pinkerton*, a part in which he repeated his previous success here. Antonio Scotti was the *Sharpless*, and Rita Forna had the part of *Suzuki*, "Butterfly's" Japanese maid. Toscanini conducted.

Last evening the Boston Symphony Orchestra, with Mischa Elman, the renowned violinist, as soloist, paid its third visit of the season to this city. The Academy of Music capacity was again taxed. It was Elman's first appearance here this season and his numerous admirers flocked to the auditorium to hear him and the orchestral treat prepared by Max Fiedler. Elman's principal selection was Lalo's beautiful *Symphonie Espagnol*, a work that makes great demands in technic. Beethoven's *Symphony No. 7*, in A Major, was the orchestra's leading number. The program opened with Handel's *Overture in D Major*, No. 1, arranged by Franz Wüllner. The final offering was Richard Strauss's "Death and Transfiguration."

Elman will reappear here in his only recital this season at the Academy of Music on Wednesday afternoon, January 25. He will play the *Bruch Concerto*, No. 2, in D Minor, as the principal number of a varied program.

The mid-season concerts of the Philadelphia Orchestra last Friday and Saturday at the Academy of Music opened the New Year in a very distinguished manner. Francis Macmillen, violinist, was the soloist. The program was one of varied interest, the symphony being the work of Jean Sibelius, the celebrated Finnish composer, the other numbers, Saint-Saëns's symphonic poem "Phaeton" and Chabrier's brilliant overture to "Gwendoline," which was first heard in Brussels in 1886 and depicts the tragedy of the Danish invasion of England.

The concerto interpreted by Macmillen was Goldmark's in A Minor, Op. 28, one of the works written by the octogenarian when he was a young man. Before coming to this country Macmillen played the concerto in Goldmark's presence. The com-

poser was so delighted with the violinist's work that he said he had never heard any one interpret it in so satisfactory a manner. Macmillen's interpretation of the concerto and its reception by his audience on this, his third successful tour through America, have been of the most enthusiastic character. The symphony represents the most modern influences in the music of Northern Europe. Mr. Pohlig approaches Finnish music with especial sympathy. In the earliest years of his experience as a conductor, he was stationed at Helsingfors, and became intimate with the people who were making history in this little Duchy of Russia, more independent then than now. This symphony is the expression of a very patriotic and poetic people through one of their most eloquent of music masters. It is full of melody and charm.

On Wednesday evening, at the popular concert, the Philadelphia Orchestra introduced as soloists two well-known Philadelphia singers, Frank M. Conly, basso, and Helen Macnamee, soprano, in connection with the orchestral selections, which were of an attractive character. The program prepared by Mr. Pohlig consisted of:

1. Richard Wagner—Vorspiel, "Meistersinger."
2. (a) Old English—"Drink to Me Only With Thine Eyes"; (b) G. Meyerbeer—Aria, "Piff, Paff," from "Les Huguenots," Frank M. Conly.
3. (a) Anton Dvorak—Second Movement, Largo, of *Symphony "From the New World"*; (b) N. Rimsky-Korsakow—"Spanish Caprice," 4. Ch. Gounod—Aria from "The Queen of Sheba," "Plus Grand Dans Son Obscurité," Helen Macnamee.
5. (a) Johannes Brahms—Two Hungarian Dances; (b) Franz Liszt—"Grand Galop Chromatique."

Kathleen Parlow, the 18-year-old violinist, who made so favorable an impression on large audiences in New York recently and was the soloist before an enthusiastic gathering at a concert here last week, under the auspices of the Young Men's Hebrew Association, has been engaged by the Philadelphia Orchestra for its regular concerts on January 20 and 21.

Harold Randolph and Ernest Hutcheson, who played a Mozart concerto earlier in the season at two concerts by the Philadelphia Orchestra, appeared at Witherpoon Hall last week at a recital for two pianos. They repeated their former success and were very cordially received by a large audience, despite the fact that the weather was inclement. Rarely is ensemble music for the piano alone heard except in the classroom. By temperament and long association in the advancement of the art of piano playing, these artists are qualified to interpret compositions for two pianos in a manner that differs in many respects from what has been heard here. Their program last week included a Mozart

sonata and compositions by Schumann, Reinecke, Arensky, Saint-Saëns and Liszt. Mr. Hutcheson's "Caprice" in F Sharp also was played, and as an encore number Duvernoy's "Fou Roulant" was a delightful response.

Selden Miller, director of the People's Choral Union, which will interpret Gounod's "Redemption" at the Academy of Music on Thursday evening of next week, opened his series of three recitals at the Acorn Club last Wednesday afternoon before an appreciative audience. He played and sang a number of interesting selections from Brahms and Debussy. On Wednesday of next week and on Wednesday, February 1, he will again be heard in recital at the club.

John McCormack, the Irish tenor, one of the popular singers in the Hammerstein company last season, will make his first appearance here in recital at the Academy of Music on Tuesday evening, January 31. Marie Narelle, the Irish balladist, will assist.

PUCCINI'S NEW OPERA AS IT AFFECTED CHICAGO



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Caruso Wins a Point in Suit with Mme. Giachetti

A new chapter was added to the trouble between Enrico Caruso and Mme. Giachetti, mother of his two children, when the Milan courts, according to despatches from that city last week dismissed the suit brought by Mme. Giachetti against the tenor and at the same time remanded her for trial on counter charges of libel brought against her by Caruso. Mme. Giachetti had charged Caruso with aiding and abetting the keeper of a pension in Milan in stealing from her certain letters, in one of which was a contract for her to appear in opera in America. She also charged the tenor with swearing falsely before an official that at the time two children were born she was unmarried. Caruso at once instituted a counter suit for libel, and it is on this charge that she has been held for trial.

César Thomson, the veteran Belgian violinist, has been playing in Berlin.

George Rogovoy, a violinist, who was a member of the orchestra of the Philadelphia Opera House under the Hammerstein régime, secured a license here last week to marry Fannie L. Waldman, of this city. Mr. Rogovoy is a native of Russia and makes his home in New York. He is twenty-seven years of age and his prospective bride is twenty-two and a divorcee. The couple met last Winter when the musician was playing here.

Ralph Kinder, organist of the Church of the Holy Trinity, opened his annual series of free organ recitals in the church last Saturday afternoon before an audience of more than 1,000. An interesting program was interpreted in Mr. Kinder's usually masterful manner. Noah H. Swayne, second bass, assisted as soloist.

The pupils of the Longstreth Public School, West Philadelphia, have organized a musical club and chorus. Thirty-five members have been enrolled. Arrangements have been made for a concert on January 27 at the Arcade Hall. S. E. E.

OLIVE MEAD QUARTET IN PLEASING MATINEE

Liberal Applause for Performance of a Well-Arranged Program—Taneiev's Quartet Given a Hearing

The first New York matinee of the Olive Mead Quartet was given on Wednesday afternoon, January 4, in Mendelssohn Hall. Though the audience was not so large as at the regular evening concerts of this admirable ensemble, it was very enthusiastic and generous in its applause.

The program was rather out of the common in its arrangement, beginning with a modern Russian work and going "back to Mozart." The first offering of the afternoon was a Quartet in A Major, op. 13, by Sergei Taneiev, which was characterized by a "first time" note on the program. The work is in four movements and is without doubt pleasing, but it has nothing in its makeup that warrants its advancement as a representative work of the modern Russian school. Miss North's fine viola tone on the G string was heard in the second half of the movement and showed the capability of this artist to good advantage. The general work of the quartet displayed accuracy and precision of attack and much beauty of phrasing and tonal quality.

Two movements of the Quartet in E Major by Paganini were played, an adagio and minuetto. The adagio gave Miss Mead splendid opportunity to show her masterful art and she played with much excellence of tone and with adequate technical facility. The Mozart Quartet in D Minor completed the program, and in it the players were at their very best.

Autumn Hall's Introductory Program

Autumn Hall, the American violinist who makes her New York debut in Mendelssohn Hall on Monday afternoon, January 16, will have the assistance of Charles Gilbert Spross, pianist. Miss Hall has chosen an exacting program for her first appearance here and will be heard in a concerto by Saint-Saëns, a movement from a Bach sonata and compositions by Wieniawski, Handel, Vieuxtemps and Ernst.

After Willy Hess gives the first performance of Max Bruch's new violin concerto in Berlin, César Thomson will add it to his repertoire for his approaching tour of Italy.

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MUSICAL ACTIVITY IN OMAHA

Mme. Sembrich and Frank La Forge in Recital—Welsh Chorus
Arouses Enthusiasm—Local Artists Do Good Work

OMAHA, NEB., Jan. 6.—Activity in Omaha musical circles has been considerable of late, materializing in various forms, from students' recitals to at least one artists' recital. Mme. Marcella Sembrich made her annual appearance here, assisted by Frank La Forge, on the afternoon of January 2, and was greeted by a large audience, notwithstanding the fact that Omaha had scarcely reached the convalescent stage from the blizzard of New Year's day. Some dissatisfaction has been expressed on this and former occasions at the fact that Mme. Sembrich's Omaha programs seem to be arranged to the purpose of singing down to a somewhat arrested musical development. Furthermore, the program of this year was, in at least five of its numbers, a repetition of that of last year. Further, adverse criticism can, of course, not go. As always, Mme. Sembrich sang with the consummate art, intellect and grace which in addition to the glorious voice make her so well beloved the world over. Her program was made up of compositions of Schubert and Schumann, Strauss and other moderns, a group of folksongs, all preceded by an aria from "Ernani." She made the most favorable impression, perhaps, in Schumann's "Sandman" and Arensky's "But Late in Dance," while "To a Messenger," by Frank La Forge, won enthusiastic applause, as it did last year.

Frank La Forge rendered his usual distinguished services at the piano, adding to the long list of accompaniments five Chopin numbers, which were most poetically interpreted.

Omaha had the felicity, on a recent date, to entertain within her gates the Welsh Male Choir of Moynai Ash, Wales, and to be entertained by a concert by this body of singers. It was an occasion on which Welshmen of Omaha and near Omaha assembled, to give vent to Welsh enthusiasm for Welsh songs and many other songs sung as few choruses can sing them. The choir gave a varied program, and evidenced many voices of great beauty, strength and individuality. The choir was received with unbounded enthusiasm, and will long be gratefully remembered.

Of local musical affairs of the immediate past the most prominent was the

meeting of the Tuesday Morning Musical Club, when a program of compositions by American composers was presented under the leadership of Edith L. Wagoner. It proved to be a program of exceptional interest and high standard, being made up of songs by Chadwick and Foerster, sung by Marv Learned, president of the club, accompanied by Mrs. Katz; two movements from a sonata for piano and violin by Marguerite Melville, played by Mrs. Henry Cox and Grace McBride; a well varied group of songs sung by Jo Barton, basso; a MacDowell number arranged for 'cello, together with two compositions for 'cello, by Mrs. Beach and Arthur Foote, played by Belle von Mansfelde; a group of seven short MacDowell pieces by Edith L. Wagoner, pianist, and two numbers, with 'cello obbligato, by Mrs. Learned. The program was artistically planned and most successfully executed, and ranks among the real achievements of the season.

Several admirable concerts have been given during the season by Mary Munchoff, soprano, and Max Landow, pianist. On the occasion of a recent appearance they were assisted by Anton Stechele, violinist, and gave a concert abounding in gems and exemplifying the art of these three talented musicians.

Alice M. Fawcett gave one of her interesting studio recitals on a recent date, when several of her pupils were heard, notably Gwendolyn Garlow, whose flexible, pure soprano voice gave great pleasure.

One successful Omaha teacher has within the last few days come before the public in the character of authoress. "What Every Singer Should Know" is the title of a neat, well-bound and well-printed book by Millie Ryan, which is designed to fill a long felt want by stating briefly and simply many things which all teachers of singing wish their pupils to know, but which few can find time, in the strenuous lesson hour, to tell. There are, in this little book, chapters upon various musical problems, a particularly enlightening one upon "At What Age Shall I Take Up Voice Culture?" together with one in which a few practical exercises are given with unusual clearness. "What Every Singer Should Know" should become widely known by teachers and students, and should be found very helpful. E. L. W.

A Defense of Ragtime

In reference to Dr. Lowell's criticism of ragtime music and others' musical pessimism, allow me to say that it is narrow minded and unjust, declares J. A. Silver in a letter to the New York Herald. The writer, he continues, has been actively engaged in teaching, performing and composing music about thirty years, and, notwithstanding his ardent love of the classics, can enjoy ragtime music occasionally. And why not? When it is the product of a real musician it is unquestionably good. Mr. Victor Herbert has repeatedly proved this. All the great masters of music have time and again immortalized the most commonplace melodies, and ragtime is by no means commonplace; on the contrary, it is very intricate. Ragtime is simply a corruption of Spanish music, and as a means to appreciation of classic music it is by far a shorter route than the extremely simple folk songs of most nations. You cannot make a musician in one day nor can you infuse music into ordinary people by forcing the classics on them. It is a long step toward the ultimate universal appreciation of classical music, and there are many whom ragtime pleases.

Nikolai Sokoloff, Violinist, Weds

As the climax of a romance which began at a musicale in Washington, D. C., five years ago, Nikolai Sokoloff, the Russian violinist, and Lydia Filkins, daughter of the actress, Grace Filkins, and stepdaughter of Rear Admiral Adolph Marix, U.S.N., were married in New York on January 6 at the City Hall, and left immediately for Hartford, Conn., where Mr. Sokoloff played in a concert the following evening. It was as an impromptu accompanist for the violinist that Mrs. Sokoloff first met her husband when his professional accompanist failed him at the Washington musicale mentioned.

As Liszt Did

Wrapped in his dressing-gown and with feet encased in slippers, Franz Liszt, the composer, was sitting comfortably one evening in his armchair, ready for work and inviting inspiration. On the floor above, in the apartments of a banker, a noisy musical soirée was in progress. Dance had succeeded dance, when suddenly the door of the banker's room opened, and Liszt entered, still wrapped in his dressing-gown. The astonishment of the company may be imagined. With slow steps Liszt walked toward the piano, and the young player who was sitting at it quickly left his place. Liszt sat down at the instrument, carelessly swept his fingers over the keys as if to play, and then suddenly shut it up and put the key in his pocket. With the same tranquil air with which he had entered he went out and returned to his room, where he worked at his ease.—Ladies' Home Journal.

Ada Sassoli Returns from Tour

Ada Sassoli, the Italian harpist, whose concert in Mendelssohn Hall last Winter was one of the unique features of the season, has returned again to New York. This Fall she toured with Mme. Melba, through Canada, and since has played a number of concerts and private engagements. She is arranging another interesting program for a concert she contemplates giving in Mendelssohn Hall early in February.

Matja von Niessen-Stone Sails for Brier Season with Cologne Opera

Matja von Niessen-Stone, the contralto of the Metropolitan Opera House, left New York late last month, on the St. Louis, for Germany, to sing Amneris, Fides and Fricka at the Cologne Opera House. She will return to the Metropolitan company in February.

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MILWAUKEE LIKES NEW PUCCINI OPERA

Sammarco a New "Jack Rance"—
Season There an Emphatic
Success

MILWAUKEE, Jan. 10.—Milwaukee is virtually assured of a regular grand opera season for 1911-12, as the result of the financial success of "The Girl of the Golden West," Puccini's latest work, which was performed in the Auditorium Theater here for the third time in America and the world on Friday evening, December 30. "The Girl" attracted the largest crowd of any of the three operas which Mrs. Clara Bowen Shepard, impresario, procured for Milwaukee to test the sentiment of the musical public on whether or not the city can support a regular season of high opera. While the guarantors of the \$25,000 fund will probably be called upon for a small assessment, really insignificant, the local manager, Mrs. Shepard, has convinced the directorate of the Chicago Grand Opera Company that a season of weekly or bi-weekly opera in Milwaukee will be profitable.

The first opera, "Salomé," drew a house of 2,500; the second, "Thais," only 2,000, while "The Girl" filled the theater with 2,750. The average should have been 2,700 to make the short season profitable. However, the sole object was to come out even, and as the deficit is so small the guarantors feel amply repaid for their efforts.

The dates given Milwaukee for its short season were the most exacting that could possibly have been picked. "Salomé" came on December 9; "Thais" on the night before Christmas eve, and "The Girl" on the night before New Year's eve. The community that "makes good" on dates such as these is a marvel. And Milwaukee is considered to have "made good."

Andreas Dippel, general manager of the Chicago company, attended "The Girl" at its Milwaukee performance, and said:

"I am convinced that Milwaukee appreciates grand opera. While the attendance might have been larger, I feel certain that next season this will be more than made up. Indeed, I would prophesy that within a few years Milwaukee will have its own opera company producing the great operas."

Mrs. Shepard said: "If we can get guarantors to stand back of us, we will give Milwaukee a memorable season of grand opera next season. This year we had the best that was going in 'Salomé,' 'Thais' and 'The Girl.' We did not have much time to prepare for this season and, besides, we were unfortunate in being compelled to put on our operas during holiday times. All things considered, I think we have done very well."

"The Girl of the Golden West" was presented in Milwaukee by the same cast that gave it its premiere in Chicago three nights before, with the exception that Mario Sammarco assumed the rôle of Jack Rance, created in the West by Maurice Renaud. Sammarco gave the Sheriff's rôle in a manner not excelled by Renaud, critics who saw both say. Caroline White was indisposed and was under the care of a physician throughout the intermissions, but gave an admirable presentation of Minnie. Amadeo Bassi's Dick Johnson left nothing to be desired.

The consensus of opinion among local critics seems to be that Puccini's music was decidedly reminiscent of former works. One critic compares numerous passages with Debussy's "Pelléas et Mélisande." Others find the opera pleasing in its resemblance

AN ENGLISH SINGER ONCE NEAR DECAPITATION



W. Dalton-Baker, the English Baritone; Mrs. Dalton-Baker and Their Donkey, "Jackey"

NO one looking at the well developed, muscular neck of W. Dalton-Baker, the English baritone, would think that he had once come perilously close to decapitation by a four-wheeler in London. When he was only sixteen years old he was knocked down by a cab which was driving on the wrong side of the street, in the Strand, and two wheels passed across his neck, just above the chest. "If I had been a grown man," said Mr. Dalton-Baker, a few days ago in discussing the matter, "I must have been instantly killed, but the buoyancy of youth, together with the fact

that the tires were of rubber instead of steel saved my life?"

The accompanying photograph shows the English singer and Mrs. Dalton-Baker traveling in their jaunting-cart behind their famous donkey, "Jackey." So far as is known, this is the only donkey that is driven with a curbed bit. "Jackey" is unlike most donkeys. Instead of developing a tendency to stop short and back up he is always anxious to go as rapidly as possible in the natural direction. He is a famous little runaway, and this necessitates the curbed bit.

to "Madama Butterfly." Still, they all say it is the most wonderful grand opera performance Milwaukee has ever seen.

"Why sing 'The Girl' in Italian?" is the question the entire audience seemed to ask. Why Italian Indians, Italian miners, etc.? One critic says: "To us, the mere fact that Puccini administered his American opera to his American admirers in the Italian lingo serves as notice that he is not anxious to have the 'American' feature played up for more than American box office interest makes advisable, and that he expects 'The Girl' to succeed on the exotic merits and attractions it is expected to have with our many friends across the water."

M. N. S.

The Geese in Königskinder

[From the New York Evening Post.]

Geraldine Farrar's twelve geese, in Humperdinck's new opera, present some pretty pictures. When the curtain rises, the audience is audibly delighted, and breaks into applause for the popular prima donna and her flock. At the dress-rehearsal of "Königskinder," at the moment when the sixteen-year-old goose-girl allowed the prince to kiss her, her flock had a cackling ensemble. As they did not do it again at the first public performance, it may be assumed that the cackling was accidental, and not a warning suggested by the old Roman story when the Capitoline geese saved the city. Geese are by no means such fools as they are painted. They have been taught many tricks, such as climbing a ladder or jumping through a hoop. Romanes, in his delightful book on "Animal Intelligence" (D. Appleton & Co.), tells some interesting stories about geese. One is about a gander who so attached himself to members of a family that, on seeing any of them at a

distance, he would run to meet them, with all demonstrations of delight, just like a dog. A trustworthy writer is cited who tells of a flock of geese who discovered that a great deal of corn was scattered from the sample bags of millers on market day, once in two weeks. Thenceforth, "on the morning after the market, early, and always on the proper morning, fortnightly, in they came, cackling and gobbling in merry mood, and they never came on the wrong day." Still another case cited by Romanes is that of a goose which knew how to open the latch of a gate.

Many Americans to Visit Bayreuth This Summer

The Bayreuth Festival this coming Summer will take thousands of music-lovers to Europe. McCann's Tours, Inc., the well known touring firm, has arranged a number of tours, specially designed for the convenience of teachers and students who desire to go to Bayreuth on their Summer vacation trips. All arrangements have been made, so that the festival may be enjoyed by the members of the tours going to Bayreuth. The tours to Bayreuth will be under the personal supervision of Prof. Maximilian Kramer, manager of the Foreign Tours Department.

Miss Ricardo to Tour the Balkan States

Gracia Ricardo will not resume her professional work before the 20th of this month, as she is cruising in her brother's steam yacht *The Gray Duck*. She will conclude her vacation at Tampa, where she will meet other members of the family. Mme. Ricardo has just received an attractive offer to once more tour the Balkan States and will probably give up her planned visit to Mexico.

PARIS REBUFF FOR SIEGFRIED WAGNER

Both as Composer and Conductor
He Fails Utterly to Impress
Hearers

PARIS, Dec. 27.—Whatever the talents of Siegfried Wagner as composer and conductor may be, they have failed utterly to interest Parisians. When he conducted in the Lamoureux concerts, in the absence in Russia of the regular conductor, M. Chevillard, his reception was nothing short of chilling. Applause was accorded at the places where applause was to be expected, but it was so faint and of a nature so palpably perfunctory—so obviously for the mere purpose of necessary politeness—that it must have been more discouraging than acceptable to its recipient.

Pierre Lalo's opinion of Siegfried Wagner as a conductor seemed to reflect that of his associates and also of the audiences. Said M. Lalo:

"As a leader Siegfried Wagner evinces neither force, accent, feeling nor passion. All the music that he touches becomes feeble, pale, tasteless and, under his bâton as leader of orchestra, the overture of 'Tannhäuser' seemed as if written by himself."

Wagner's arrangement of a program was exceedingly ill-advised. Three composers were represented—his father, Liszt and himself. There were one number by Liszt, three by Richard Wagner and seven by himself. To thus invite comparisons and make them inevitable was fatal. The elder Wagner was placed at the beginning of the program and Liszt at the end, and Siegfried's compositions were given all the prominence. There seemed no excuse for the arrangement, chronological or artistic. It was as though Siegfried were trying to demonstrate that the work of Liszt and that of his father were done in order to prepare the way for his own "Bruder Lustig" and "Sternenabend," the result, on the contrary, being merely to convince his hearers that his place among composers was not only not in the first rank but not even a foremost place in the second rank. To quote M. Lalo again:

"In the seven works of Siegfried Wagner that he produced in Paris there is no trace of personal emotion, depth of feeling or delicacy of sentiment. All commonplace, tasteless souvenirs of the 'Walküre' or of 'Siegfried,' drowned in syrupy sauce, disfigured by rhythms of Vienna waltzes, and which strike the ear as painful parodies of paternal heroism and genius. It was astounding to note the serious manner in which Siegfried Wagner, grandson of a great man, and son of a still greater man, indeed of one of the greatest men who ever lived, proclaimed himself their equal, placed himself on their pedestal and in a concert in which he executed their works together with his own gave to himself the lion's share."

Yvonne de Tréville, the American soprano, is making a concert tour of Roumania, Bulgaria, and the other Balkan countries.

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NEW COMPOSITIONS OF E. R. KROEGER PERFORMED

ERNEST R. KROEGER, of St. Louis, Mo., who has been making a visit to New York, presented a program of his own compositions at the second private meeting of the Manuscript Society, at the National Arts Club, on Thursday evening, January 5.

Mr. Kroeger has had an influence second to none in the musical upbuilding of the Mississippi Valley and the Middle West generally. As Master of Programs at the St. Louis Exposition he accomplished much in the popular development of musical appreciation and in the presentation of modern works, including compositions by Americans. He is known by orchestral and chamber music works and many works in smaller form; which, widely known as they are in the United States, are even better known in Germany.

Mr. Kroeger was assisted by Mary Jordan, contralto; Maurice Nitke, violinist; Hans Kronold, cellist, and Laura Sedgwick Collins, reader.

The composer presented first a group of pianoforte solos. Of these one of the best was "Sixteen Variations upon an Elegiac Theme," which appeared to be far more musical and less academic than variations are usually expected to be. A "Moment Musical à l'Espagnol" was a delicate and highly fanciful expression of the quality of Spanish music, and was particularly enjoyed by the audience.

Three of the "Moods" ("Stimmungen"), op. 60, showed Mr. Kroeger as a creator of atmosphere, in contradistinction to his usual insistence upon straight melody and structural solidity. These were Nos. 3, 12

and 11—the first, evanescent and wistful; the second, curiously medieval and musty with time; and the third, fresh and spring-like. There were also a Prelude and Fugue, op. 41, and a little Indian "Lament," from the American sketches in this group.

Miss Jordan, who is possessed of a fine presence and a voice rich in quality, sang the well-known "Bend Low, O Dusky Night," "Drifting," "The Lament" and "Light of Life," from Shelley's "Prometheus Unbound."

A "Romanza," op. 47, was played excellently by Hans Kronold.

A recitation with pianoforte accompaniment, "The Romance of the Dawn," while well read by Miss Collins, did not prove as convincing as many of the other works. The highly symbolic character of the poem within so short a length made its substance difficult to grasp.

Among the most enjoyable things on the program was the closing number, a Trio in E Minor, for piano, violin and cello. The Intermezzo, employed as the second movement, produced so great an enthusiasm in the audience that it had to be repeated. This movement has a peculiar fascination, rhythmic and melodic; the suppressed, rhythmically reiterated pianissimo staccato chords of the piano leaving the strings free to manifest their best and most native qualities. The Andante has true beauty of melody and the Finale is fresh and vigorous.

Mr. Kroeger is sympathetic as a pianist, and while making no display of virtuosity has a technique capable of meeting severe demands.

REPRODUCING INDIAN SONGS

University of Pennsylvania Has About 500 Phonograph Records

Dr. F. G. Speck of the University of Pennsylvania Museum received an invitation from Chief Michel Sabatis of the Penobscot Indians to attend the great election dance which was held by the tribe on the last night of 1910. The election dance is held only once every two years and marks the beginning of the reign of a new chief.

Dr. Speck spent all last Summer living with the Penobscot Indians. He is greatly esteemed by them, because he can "make their voices talk again." Dr. Speck took with him a phonograph and into this phonograph he had the Indians sing their various songs. Altogether he has collected 200 different songs, which has brought the collection of Indian songs at the University Museum to 500.

"There," said Dr. Speck to a correspondent of *Old Penn*, pointing to a score or more of pasteboard cases, "are the only real Indian songs. Such songs as Hiawatha and similar popular airs are no more Indian than the Gregorian chants. No Indian would recognize them as his native music. All of us who are studying the Indian are struggling with the problem of Indian songs."

"I can whistle the air of some song to an Indian and he will recognize it, but if I attempt to harmonize the melody by adding the bass the music immediately ceases to be Indian and the natives cannot recognize it. Thus far it has been absolutely impossible to harmonize the Indian melodies. All Indian melodies are in just the same state that European music was in the early part of the Middle Ages."

Dr. Speck has found that the Indian songs are older than the Indian languages. Tribes which have very different dialects will sing the same songs. For many years anthropologists have been trying to find the meaning of certain syllables and words which constantly appear in the Indian songs. By a comparison of the music of various tribes Dr. Speck has found that these interjections have no meaning at all, but are simply like the "hallelujah" of the anthems of the whites.

Von Warlich's Western Tour

Reinhold von Warlich, immediately after his recital on Tuesday last, left for Wells College to begin his second western tour. This tour will be interrupted by numerous engagements in New York, but will culminate in his trip to the Coast, when he will again be heard in Des Moines and other western cities.

THE NEGRO UNMUSICAL

Imitative, Says Henderson, But They Never Imitate Accurately

The negro is unmusical. To this day, writes W. J. Henderson in the *New York Sun*, the negroes have a defective musical ear. They cannot sing in tune. They cannot accurately reproduce any tune which they learn by ear. They have a strong feeling for rhythm, but their rhythms are almost invariably broken and irregular. They delight in weird harmonic combinations, but their progressions are utterly illogical. They are often thrown together as loosely as leaves in a gale of wind.

But the negro has an astonishing imitative faculty. He revels in its employment. He rarely does, says or thinks anything that is not imitative. And he never imitates anything accurately. His copies of the elegant speech of his superiors are always ludicrous in their defects. His essays at dressing like the master or mistress are equally amusing.

In the same way he never could correctly reproduce a melody. He could never recall the whole of that which he reproduced inaccurately. He invariably patched it out with fragments of other phrases, sometimes caught haphazard from several different tunes of widely different character. Even the harmonies were thus mingled, and negro music became crowded with dissonances foreign to the scale of the melody and with passing notes which created a simulation of Oriental musical thought.

To say that this composite music of the negro was original is of course nonsense. But it is just as great nonsense to declare that it was not a new variety. It would be going too far to call it a new genus, but it is indisputably a clearly defined species.

The Critic's Compliments to Debussy

[H. E. Krehbiel in New York Tribune.]

Nevertheless Enesco's music was both more interesting and more beautiful than the intervening Debussy novelty—a companion piece of the "Rondes de Printemps" which Mr. Mahler brought out here last November. This was another piece of musical impressionism entitled "Iberia," concerning which all that we are inclined to say now is that for people who like this kind of music (there are more in Boston than in New York), this is the kind of music (always using the word with a qualification) they like.

Lucille Marcel, the American soprano, has been singing in Rome in concerts.



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THE AWAKENING OF A MUSICAL GIANT

That Is How the Middle West
Seems to Ernest R. Kroeger
of St. Louis

Ernest R. Kroeger, composer, of St. Louis, Mo., on his recent visit to New York, was asked by a representative of *MUSICAL AMERICA*, as the musical prophet of the Middle West, to express himself concerning its development.

"Musically," he said, "the Middle West is, to me, like a giant waking up. Out of more or less desultory development a great consciousness of musical purpose is arising which will make the middle part of the country a great force in music."

Mr. Kroeger was more anxious to ex-

press himself, however, concerning the Sunday concerts of the St. Louis Symphony Society. "We have," he said, "fifty concerts by the Society, fifteen Friday evening, and fifteen Saturday afternoon concerts, and besides these twenty Sunday afternoon concerts, at the Odeon. These Sunday afternoon concerts are of a popular character, that is, popular of the better sort, including, sometimes, symphonic movements. The prices are fifty and twenty-five cents, and the audience numbers about two thousand people. The interesting fact is that of these audiences sixty per cent are men. The success of these concerts is all the more remarkable inasmuch as they are straight orchestral concerts, without soloists. Moreover, it is the best works given that get the greatest applause."

Mr. Kroeger and Mrs. Kroeger, who accompanied him on his Eastern trip, left for St. Louis immediately after the concert of his works given by the Manuscript Society on Thursday evening, January 5.

Gertrude Rennyson for American Tour

Gertrude Rennyson, the American dramatic soprano who has the distinction of having been the first American singer to receive an invitation from Cosima Wagner to sing at Bayreuth, is appearing as guest at several of the European opera houses during January. Miss Rennyson will return to this country by the end of January, and her first appearance will be in Norristown, N. J., on January 31. Eugene Kuester, under whose management Miss Rennyson is, reports much interest in the forthcoming tour of this artist.

American Pianist in Dresden

DRESDEN, Dec. 18.—Eleanor Spencer, the American pianist, made a markedly successful appearance last evening at the Gewerbe Haus concert here, assisted by the Gewerbe Haus Orchestra under the very able conductorship of Willy Olsen. She played Beethoven's C minor concerto, romance and novelette, by Schumann, and the eighth rhapsodie of Liszt in a way that brought forth the most enthusiastic applause at the end of the concert.

O. P. J.

NEW ROBERT KAHN TRIO INTRODUCED

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The Margulies Trio gave its second concert at Mendelssohn Hall, New York, on Thursday evening of last week and a very large audience applauded a program that was in every respect far superior to the one heard some weeks ago. There were Smetana's G Minor trio, Rubinstein's piano and 'cello sonata in D and, as a novelty, Robert Kahn's trio in E Major.

Mr. Kahn, who is brother of Otto Kahn of the Metropolitan, will be remembered as having furnished one of the most interesting novelties on the program of the song recital given last Fall by Alma Gluck. The present work speaks even more gratifyingly for the high qualities of his musicianship. He has not allowed himself to fall a vic-

tim to the delusions and snares of ultra-modernism as this trio makes unmistakably evident. He has written three movements—allegro, andante and allegro con fuoco—each of which comes to a halt the moment the composer has nothing further to say, a fact which is in itself a mighty virtue in these troublous times. Formally Mr. Kahn works along old established lines. His harmonies are Mendelssohnian in their smoothness and, best of all, he has the real melodic gift. Both the first and second movements are constructed of delightful themes, purely lyrical in character, the latter in particular being a piece of writing of much charm. The finale opens with a boisterous, incisively rhythmical theme, which eventually gives place to a second melody of a broad, flowing, song-like character. In no case does Mr. Kahn spoil his ideas by excess of development. More of his work will be awaited with pleasure.

The Margulies players interpreted this music with all their customary artistry, though Messrs. Schulz and Lichtenberg were not altogether impeccable in intonation. Even better work was done in the melodious Rubinstein sonata and in the superb Smetana trio, a composition which is incomprehensibly neglected. It is a masterpiece of the first rank, almost equaling the "Aus Meinen Leben" quartet in inspiration.

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"Adeste Fideles" and "Calm on the Listening Ear of Night"

THE first of these fine Christmas hymns is attributed to the seventeenth or eighteenth centuries and is said to have originally come from a graduate of the Cistercians. It has had various translations, but the version assigned to the Rev. Frederick Oakley is regarded as the best. As modified for present day use we are indebted to the compilers of "Hymns Ancient and Modern." The Latin original is anonymously recorded in the Roman Catholic Hymn-Book and is sometimes ascribed to Bonaventura.

The Portuguese Hymn to which the "Adeste fideles" is usually sung was the composition of Marcos Portugal, who was chapel master of the King of Portugal. It was originally written as an offertory piece and was used in this capacity both in Portugal and Brazil, to which place the composer went with Dom Joao VI, in whose service he was in 1808.

Portugal remained in Rio Janeiro after his royal master returned to Europe, and when Dom Pedro II was a little boy the old composer still led the chapel services. He died, covered with honors, in 1834. In

addition to the Portuguese Hymn he wrote many operas, as well as much sacred music for which he gained renown in Italy, Portugal and South America.

A claimant to the honor of having composed the hymn in the person of one Reading or Redding gave no proof in support of his contention, and this is probably but another instance of an attempt to gain fame at the expense of the labor of some one else.

"Calm on the Listening Ear of Night" is called by its author a Christmas song and was first published in the Boston *Observer* in 1834 and again in 1835. It was written by the Rev. E. H. Sears, an American author who also has the honor of having given the world "It Came upon the Midnight Clear." These two pieces established his claim to being one of the greatest hymn writers of the United States. Oliver Wendell Holmes declared the first named to be one of the most beautiful poems in the language. Various musical settings have been given these two Christmas hymns by Dykes, E. J. Hopkins, Willis, etc.

HARVEY PEAKE.

The Secret of Musical Expression

[H. T. Finck in The Etude.]

What is the secret of musical expression? It is to learn and to perform music *con amore*, for the love of it and not for the sake of technic, or money, or applause. Paderewski is much more unhappy if, at a concert, he fails to please himself than if the public fails to applaud him. Unless you feel like Paderewski on this point for mercy's sake drop music at once, for you will be a miserable failure. You will simply torture yourself, your neighbors, the public and the critics; and the critics, as you doubtless know, are like rattlers which bite venomously when they are foolishly disturbed and irritated.

Present English Music Too Complex

[S. Coleridge Taylor in The Etude.]

Not only is much of the music of the younger English school devoid of what is commonly called "tune," but in nine cases out of ten there seems to be no melodic outline. Chaotic design, harsh, meaningless harmonies, an almost overwhelming complexity, together with a brilliant score, seem to form the watchword of much of the present-day work. And it is this brilliant orchestration, combined with an apparent want of melodic invention, warmth and real charm, that is so astounding a feature. Complexity is not necessarily a sign of great strength; on the contrary, it often denotes weakness.

Xaver Scharwenka to Write Songs for Mme. Rihm.

Mme. Theresa Rihm, soprano, has been honored by a request from Professor Xaver Scharwenka, the pianist, to furnish him with suitable words in order that he may write some songs which he wishes to dedicate to Mme. Rihm. This request followed a concert at which Mme. Rihm sang several of Mr. Scharwenka's songs in such a manner as to win his hearty approval.

This singer, who has just sung at five concerts in one week, has also received a letter from Cornelius Rübnér, of Columbia University, commending her for her excellent singing at a concert at that institution.

First Production of "Le Miracle."

PARIS, Dec. 31.—The first production of "Le Miracle," opera by Georges Hue, took place at the National Opera last night. The score proved to contain much of beauty, although interest was not always well sustained. The piece was picturesquely staged. The management changed the time of the production, which had been originally intended for January. Oscar Hammerstein was present, and expressed the opinion that the opera was dull.

Softening a Metallic Tone

[Josef Hofmann in Ladies' Home Journal.]

First ascertain, through a good musician, that the fault does not lie in your instrument. If it does, any piano regulator can mellow its tone down and remove the "metallic" quality. If, however, the fault is yours it does not lie in the mechanical action of your fingers—for the hardest-skinned fingers may produce a smooth, mellow tone—but in the action, or rather inaction, of your ear. As long as you strike or press down the keys in musical unconsciousness the quality of your tone is purely a matter of chance. If, however, your auditory imagination (your musical will) desires, forefeels, and therefore dictates, a certain quality of tone your hand is bound to execute this dictate. It may at times require some experimenting and practice to produce a tone that will satisfy your ear, but you are bound to succeed, and to succeed the sooner the more definitely the dictate of your ear makes its command. Employ your ear more while you are playing.

Clément's New York Program

Edmond Clément, the French tenor, is to give a song recital in Carnegie Hall, New York, on January 18, under the management of Loudon Charlton. Mr. Clément will be assisted at the piano by Kurt Schindler. The program in full follows:

"Andante du Roi d'Ys," Lalo; "Ouvre tes Yeux Bleus," Massenet; "Adieu," G. Fauré; "Mai," R. Hahn; "Hymne au Soleil," Alex. Georges; "La Jeune Princesse" and "Le Réve," Grieg; "Adoration," Schindler; "Oh, Let Night Speak of Me," Chadwick; "Wind and Lyre," Harriet Ware; "Her Rose," C. Whitney Coombs; "Morning Hymn," G. Henschel; "Air de Lakmé," Leo Delibes; "Bergère Légère" and "Jeunes Fillettes," Weckerlin; "Rêve d'Amour," T. Berge; "Le Cavalier," Louis Diemer; "Romance," Louis Debussy; "Cavatine de Romeo," Gounod; "Chanson Lorraine," Arcadet (1512).

Sang at His Own Funeral

[From the Christian Herald.]

We hear now and then of a man reading his own obituary in the papers, but it is a rare thing for a dead man to sing at his own funeral. Pietro Ficca, a shoemaker and amateur musician, had a very great fondness for the phonograph. He purchased a good many records and occasionally sang into his own phonograph and kept records of the songs. He was taken seriously ill. He realized that he could not recover, and being a poor man and unable to get up much of a funeral he requested that they use his phonograph to furnish the music for the funeral services. He picked out the "Angel's Serenade" and Gounod's "Ave Maria," sung by himself, and these were used, and thus the dead man took an important part at his own funeral service.



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THE 'CELLO; ITS TECHNIC AND SCOPE

Difficulties to Be Overcome in Learning the Instrument as Joseph Gotsch Sets Them Forth—Mastery of Bach and Wagner Makes Modern Compositions Easy—High Rank of Victor Herbert's Concerts

"TECHNIC! The greatest enemy to overcome for the 'cello, as a solo instrument." This is the opinion which Joseph Gotsch, the 'cellist, expressed the other day when interrupted by a representative of MUSICAL AMERICA, as he was seated in his studio practicing his Bach. "There are two reasons," said he, "why technical problems do not solve themselves so easily on the 'cello as on the violin. For instance: In the first place, there is the thickness of the strings; and, secondly, the distances between the various tones are so great. These two factors make the technical side very difficult."

"Do the modern composers write passages of greater difficulty than the old masters," was ventured. "By no means," replied Mr. Gotsch, "for in the six sonatas of Johann Sebastian Bach all technical sides of the instrument are exploited."

"In this prelude in C major," said he, as he played a few measures by way of illustration, "we find everything that we need to insure us against stumbling in modern works. Wagner, in the overture to 'The Flying Dutchman,' has written passages for the 'cello of tremendous difficulty, and here I may say that a 'cellist who knows his Bach and Wagner can sit down to the works of Strauss, Debussy, D'Indy, Reger and even Mahler and find little or no trouble in playing them."

"You wish to know what concertos for the instrument I admire of the old masters? I truly find nothing greater than the Haydn concerto in D major, and of moderns Victor Herbert's second concerto in B minor and the D'Albert concerto. Victor Herbert is to me as great as any musician in America. He has the modern orchestra at his finger tips. His concerto, of which I speak, is a great work in 'cello literature, and should be played more often."

"I have found much that is of interest in my work in teaching; having done solo work all my life, my teaching has discovered many new and interesting things for me. I notice that out of ten pupils no two can bow in exactly the same way. Bowing is the most difficult thing in 'cello playing. I do not believe in forcing ideas on pupils, but I allow the individuality in each and every student to develop and mature. This is the only way that the in-

strument can be studied so that it may be heard with true pleasure.

"Do I spend much time in composing?"



—Photo by Mishkin.

Joseph Gotsch, 'Cellist, Teacher and Composer

I have in former years, but this last year I have not had enough time. I write only for the 'cello, a specialization which I maintain should be observed by composers generally. In that way piano compositions will be pianistic, violin works violinistic,

etc. I do not care to publish my things very much. Last year a 'Berceuse Américaine' of mine was brought out with success. I have also written a ballade, barcarolle, polonaise and a concerto in D minor which I hope I may have a chance to play with orchestras in the near future. In my solo work I use some of my own smaller pieces, and I play Popper, Van Goens, Herbert and Davidoff a great deal. I use transcriptions only when they are in the character of the instrument. The reason that I have abandoned my work in the New York orchestras is because I find it impossible to do orchestral work and solo playing together. I am devoting my time now wholly to solo playing and teaching."

Mr. Gotsch is an Austrian by birth and received his musical education at the Vienna Conservatory. He studied under Ferdinand Hellmesberger, and later under Julius Klengel in Leipzig. He was solo 'cellist in the opera house at Graz, Austria; then in the Kaim Orchestra under Weingartner, and then came to the United States with Eduard Strauss and toured the country. Arriving in Pittsburgh, he played for three years in the orchestra under Victor Herbert, and in New York for five years in the New York Philharmonic, two years under "guest-conductors" and three years under Safonoff.

PARKER'S CANTATA CHOSEN

Will Be Sung with Gluck's "Orfeo," by Litchfield County (Conn.) Union

Horatio Parker's "Hora Novissima" was the work recommended to be sung by the five societies of the Litchfield County, Conn., Choral Union this year when the annual meeting and banquet of the union was held at Delmonico's, New York, December 27. The recommendation was presented, for the music committee, by E. C. Gillette, of Canaan. Gluck's "Orfeo" was decided upon as the secondary work to be rendered at the second concert in Norfolk on June 7, and leading Metropolitan Opera artists will be engaged for it. The "Hora Novissima" will be sung the preceding day.

A recommendation that a committee of sixteen members be appointed to plan for the development of congregational singing in the churches by the holding of "a test praise meeting" in a church in each of the five towns, the music to be selected by the committee and sung by the respective choruses, was adopted.

The banquet was given by invitation of Carl Stockel of Norfolk. The guests included the presidents and secretaries of the organizations in the union: The Winsted Choral Union, the Norfolk Glee Club, the Salisbury Choir, the Canaan Chorus and the Torrington Music Association. The Rev. A. W. Ackerman of Torrington, president of the county organization, presided at the business meeting.

Among the guests of honor at the banquet were: President Morgan of the Worcester Musical Festival, Dr. Arthur Mees and Herbert Witherspoon of New York.

A young Hungarian 'cellist named Bela von Czuka has been winning favor in London.

SING "THE MESSIAH" DESPITE HANDICAPS

Pittsburg's Mozart Club Sends Out Eleventh Hour Calls for Substitute Soloists

PITTSBURG, Jan. 10.—The Mozart Club gave its annual presentation of "The Messiah" Thursday of last week, but not without handicaps. Several of the soloists billed to appear could not do so because of suffering from severe colds, but Director James P. McCollum filled the gap as smoothly as though nothing had happened to cause a change in the program arrangements.

John Barnes Wells and Arthur Middleton, engaged as tenor and bass soloists, were unable to leave their rooms to appear here, and William Beard, bass, of Chicago, and Harry B. Brockett, tenor, of Pittsburg, were substituted on short notice and filled the rôles acceptably.

Caroline Hudson-Alexander sang the soprano solos in a most acceptable manner. She possesses a voice of beautiful quality, her tones being clear and her interpretation ideal. The aria "Rejoice Greatly" gave her special opportunity to display her vocal charms. Adah Campbell Hussey sang the contralto solos, and while she was handicapped somewhat by reason of a cold she appeared to good advantage and gave evidence that she possesses all the qualities to please an audience. Her singing of the aria "He Was Despised" was given with understanding and an interpretation that was indeed charming. The chorus, which has sung this oratorio many times, again distinguished itself. The orchestra, composed principally of former members of the Pittsburg Symphony Orchestra, played in a pleasing manner.

Mr. McCollum was in entire command of the singers and players and directed with distinguished ability. E. C. S.

Reinald Werrenrath in Galveston

GALVESTON, TEX., Jan. 7.—Reinald Werrenrath, the baritone, was heard in a concert in this city recently, and his abilities won him a triumph. He sang numbers by Schumann, Handel, Nevin, Strauss, Grieg, Huhn, Foote, Turvey, Whiting, Damsch and others, and it would be difficult to say in which he was at his best. Too much cannot be said of the beauty and richness of his tones, his consummate skill in the usage of his voice and the poetry and distinction of his interpretations. The audience took particular delight in his rendering of Grieg's "Lauf der Welt," Turvey's "Irish Names" and Damsch's "Danny Deever." Mr. Werrenrath was unanimously acclaimed by his hearers as one of the finest baritones ever heard in Galveston.

Vianna da Motta, the Portuguese pianist, played a "Marche Fantastique" by Rudolph Ganz, at his second London recital.

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FROM "MUSICAL AMERICA" READERS

**"Registers" in the Singing Voice—
Licenses for the Singing Teacher**

NEW YORK, Jan. 6, 1911.

To the Editor of MUSICAL AMERICA:

I am glad to note that Frederick W. Wodell continues to agitate the question of competency among the vocal teachers. In reply to a former letter from me, published in your columns, he states that he feels certain that I would have no hesitation to go before a properly constituted State board to be examined for a license as a teacher of singing. I am sorry to say that such an idea would certainly never suggest itself to me. I possess endorsements which have been signed by Gounod, Halévy, Ambrose Thomas, Auber, Rossini and Meyerbeer. These, I think, should be sufficient for one teacher to qualify her knowledge of the art of singing.

In joining the singing teachers' association I had hoped that I might reap the benefit of an exchange of experiences and hear evidence of practical results obtained by other members. Mr. Wodell is right in saying that failure is a good teacher.

Once I had an ambition to become a prima donna, and while I had the necessary qualifications I failed, simply because my medium voice was too weak, not being in the right position. I had energy enough to say to myself: I will find out the reason—and the remedy. To-day I have found out; and because I have the courage to say so I meet with opposition!

We have been accustomed for so many years to start voice training with the low chest tones that it seems very hard to give up old habits. It was because my middle voice was weak that I started to study to better my weak point for myself first, but when I started to teach others I found that to establish the medium first was truly the correct way. I hope that my work will not be lost for everybody, and that those interested in singing will try my experience and finally establish and adopt it.

Mr. Wodell asks: "Who established registers?" I have met many teachers who maintain that there are no "registers"—that the voice is of one range without division. This, to my mind, is entirely false. Nature is not always perfect. Behind the voice which is produced easily and beautifully there must be careful study and training! Nature is not always perfect. In the woods all trees are not symmetrical. Some grow this way—some that. But the forester knows that by proper training any tree may be developed into a good-looking tree! So it is with the human voice.

The question of licensing teachers of singing is, after all, impracticable. Let us have a national school, give diplomas to finished pupils and let them win their own experience, as we have done. If we teachers have it at heart to work for the advancement of the art of singing let us unite and help the students, in guiding them according to the best of our knowledge.

A. LITSNER.

**Michigan Taking Lead in Matter of
Licensing Music Teachers**

BOSTON, Jan. 2, 1911.

To the Editor of MUSICAL AMERICA:

At the convention of the Music Teachers' National Association, held here last week, the final set paper was one by Mr. Herbert A. Milliken, of Bay City, Mich., on "The State Certification of Music

Teachers." I wrote you some weeks ago a letter on the licensing of teachers of music, and your readers may perhaps be interested to know what is being done by the profession in Michigan in this connection. Mr. Milliken reported that his State Music Teachers' Association, after several years of discussion and preliminary work by carefully chosen committees, had drafted a bill which is to be brought before the next State Legislature and which, it is confidently believed, will pass. This bill provides for the State certification of music teachers. It also provides that in the State of Michigan it shall be unlawful for any person who is under eighteen years of age to teach music, except he be registered and obtain proper credentials.

The provisions of the act exempt those already engaged in music teaching at the date of its passage, except that such must, within six months after its passage, cause their names and residences or places of business to be registered with the County Clerk in their county, accompanied by an affidavit under oath to the effect that such persons are teachers in good standing and so recognized by the communities in which they reside.

The whole matter of certification is to be under the supervision of the State Superintendent of Education. Candidates for a certificate will present themselves before the county clerk of their county with an affidavit from a teacher of music known to the Superintendent to be an instructor in good standing and taken under oath, to the effect that the candidate has completed the course of study provided in the Act. Upon proper investigation as to reliability and authenticity and

payment of 50 cents, a certificate will be issued.

A penalty is provided for those failing to register or practicing without a certificate. The requirements as to voice study, under the act, cover four school years of vocal instruction, one year of sight reading, one year of harmony, one year of piano, and a familiarity with the outlines of music history.

The essayist confessed that the requirements laid down were simple, but it had been felt that it was wiser at first to make the tests light, as the legislation could be amended as experience in its working showed the necessity for change. It appears that New York, Missouri, California, Alabama and Florida are moving in the matter of registration and certification or licensing of teachers of music, but so far Michigan seems to be nearer accomplishing something tangible in the way of legislation than any other State.

Now what do your readers say as to this phase of the question I raised in my first letter? Here is action as to certification by one State which it is expected will become crystallized into law within a comparatively short time. Is it wise to take such action, and if not why not?

Are these people who are pushing for certification working for their own personal interests, or for the interests of the public?

FREDERICK W. WODELL.

Glück Auf!

LOS ANGELES, CAL., Dec. 29, 1910.

To the Editor of MUSICAL AMERICA:

You are making us subscribers a present with your wonderful journal. I shall be happy to pay a higher price whenever you raise it. Glück auf! I wish all prosperity to your good work, which it is ever a pleasure to recommend to musicians and music lovers.

Sincerely yours,
MARGARET GOETZ.

OPPORTUNITIES FOR AMERICAN TRAINED PIANISTS

ERNEST HUTCHESON, in a recent interview, expressed his belief in the possibility of American-made concert pianists.

"There is no good reason against your turning out concert pianists," said Mr. Hutcheson; "in fact, you are turning them out, if sparingly. Look at Harold Randolph as a conspicuous illustration of the possibilities of American musical education. He has never, I believe, had any tuition whatever outside of America. It seems to me that piano instruction stands very high in the United States. On the whole you have fully as good teachers as can be found anywhere in Europe, and

many of them are of American birth.

"The opportunities of hearing music are fully sufficient in the larger cities. Most students who go abroad hear far more music than they can possibly assimilate, and consequently suffer from serious mental indigestion. To the young pianist who is willing to begin his career in a small way instead of regarding the top rung of fame's ladder as his first step America of to-day offers perhaps better openings than any other country. Nor is even the top rung unattainable to real merit—witness the great and immediate success of Olga Samaroff in the United States before she had made her successes abroad."

PLAN PERMANENT OPERA

Canadian Company with Headquarters in
Montreal Projected

OTTAWA, ONT., Jan. 6.—Society was again out in large numbers for the performance of the Montreal Opera Company here last night. The bill was "Carmen." Governor-General and Lady Grey were again in the audience. It is said here that as a result of the successful support given the Montreal company this season the Montreal Musical Society hopes to establish a permanent Canadian grand opera company with headquarters in a new opera house in Montreal.

Lieutenant-Colonel Frank Meighen, president of the society, has been in conference on the project with Henry V. Higgins, a director of the Ritz-Carlton company, which has completed arrangements for the erection in Montreal of a new hotel to be known as the Ritz. Mr. Higgins is interested in the opera house project as an adjunct to the hotel.

New York's Free Music Lectures.

Topics discussed by the corps of music lecturers of the Board of Education of New York during the week of January 2 were announced as follows: "Russian Folk and Peasant Songs," Edward Bromberg; "Irish Music," Mrs. Helen O'Donnell; "Schubert, King of Song Writers," Mrs. Jessie A. Colsten; "J. S. Bach and the Polytechnic Style," first in a course of lectures on "The Great Masters of Music," by Daniel Gregory Mason; "Folk Music in America," Mrs. Enid M. S. La Mont; "Songs That Never Die," Frederic Reddall; "Italy in Song and Story," Mina D. Kuhn; "Two Fathers of Modern Song,"

Schumann and Franz," Mr. and Mrs. Barclay Dunham; "Songs of Burns," Mrs. Henrietta Speke-Seeley; "Scottish Music," Lewis W. Armstrong.

Operatic Artists at Funeral

Caruso sang several hymns and Pasquale Amato, Antonio Pini-Corsi, Vittorio Podesti and numerous other operatic artists were in attendance at the funeral, January 6, of Gennaro del Pezzo, a restaurateur of No. 211 West Thirty-fourth street, New York, whose restaurant and home had for years been a meeting place for Caruso, Amato, Scotti and other stars in the musical world. Many of them had known del Pezzo as a frequenter of the San Carlo Opera house in Naples. The floral pieces included four wreaths, sent by Enrico Caruso, Antonio Scotti, Geraldine Farrar and Andrea de Segura.

Gogorza Has Throat Troubles

SEATTLE, Jan. 6.—Emilio de Gogorza, the baritone, is having serious trouble with his throat, and experts here are not certain whether it is merely the result of a cold or throat paralysis. The singer's difficulty became manifest while he was rehearsing yesterday with the Seattle Symphony Orchestra in the Moore Theater. He began the rehearsal in perfect voice, but as it was drawing to a close his voice broke and he was unable to continue. He gave up all idea of appearing at last night's concert and placed himself under the care of a specialist, who thinks he will soon recover.

Waldemar Lütshg, the pianist, who spent one season in Chicago, has been playing lately in Berlin with noteworthy success.

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A LEADING BERLIN VOICE TEACHER WELL KNOWN IN AMERICA



Emmy Raabe-Burg

BERLIN, Dec. 30.—Mme. Emmy Raabe-Burg, the vocal teacher and concert and opera singer, who has been appointed to the pedagogical staff of the famous Stern's Conservatory of Music, is no stranger to America, where she has gained popularity through her many concert tours and through the numerous pupils who have come annually abroad to study with her. Her successes as a pedagogue have given her the reputation of being one of the most able voice teachers of Germany of to-day. She received her musical training under Mikuli, pupil of Chopin, and under Anton Rubinstein, and completed her vocal education with Mme. Johanna Gadschi.

O. P. J.

Wane of Metropolitan's Star System

[Max Smith in New York Press.]

There is no need of blinking the truth. As a musical gallery of prima donna and tenor persuasions the Metropolitan Opera House is not what it used to be. The reign of the diva, who twisted the impresario around her little finger, treated the conductor as a stick-twiddling puppet and dictated the repertory, is a thing of the past. But that is why we can now boast of finer artistic results. The "star" system, carried to the point which New York at one time supported, is destructive to the highest achievements. Where too great stress is laid on single points, where attention is almost exclusively occupied with individual attainments, the best interests of the production considered as an artistic entity cannot be served. Giulio Gatti-Casazza has weeded many singers out of the ranks of the Metropolitan Opera

Company. Thus, unquestionably, he has reduced his galaxy of "stars" and caused some dissatisfaction among admirers of absent artists. At the same time he has put the company not only on a firmer business basis by reducing it in numbers, but also has given himself and his collaborators a freer field to shape the repertory.

HOLIDAY CONCERTS IN LOS ANGELES

Pepito Arriola and Bruce Kingsley, Organist, in Chief Event of Interest

LOS ANGELES, Jan. 1.—Between automobile shows and aviation meets music has been in the submerged tenth the last week. The principal concert was that given by Pepito Arriola—whom the program called "Arrio"—and Bruce G. Kingsley, at the Auditorium, one day before the old year closed. Inasmuch as the auditorium organ, a \$35,000 instrument, is practically closed to concert performances by the attitude of the owners of the building, this was a rare opportunity to hear a high grade of organ music on the city's best instrument, as well as Arriola's wonderful piano playing.

Arriola played Liszt's Concert Etude in D flat, Mendelssohn's "On Wings of Song" and Liszt's "St. Francis" legend. Mr. Kingsley contributed music from Schumann's "Manfred," the "Mignon" Gavotte and Lemmens's "Storm" fantasy; and together the artists played the Liszt Concerto in E flat, Mr. Kingsley supplying the orchestral parts on the organ. The audience was of good size and highly appreciative.

Last night the Gamut Club celebrated the passing of 1910 with a good fellowship meeting and short program, accompanied by the usual gustatory necessities. J. Homer Grun was the principal soloist, playing several compositions of his own for piano, labeled, from his Arizona experiences, "The Mesa," "Twilight" and "The Desert."

Though MUSICAL AMERICA was not invited to be represented at the formation of the new association, I learn that a meeting of several teachers was held at the Gamut Club for the formation of a Southern California Music Teachers' Association last Tuesday. Charles F. Edson, being the promoter of the affair, was elected president; Jennie Winston, vice president, and A. D. Hunter, secretary-treasurer. M. F. Johnson, Mrs. Parsons and Stanley Widener are the program committee and Messrs. de Zielinski and Wismer and Miss Mott form the constitution committee. The move is an excellent one and certainly has plenty of material to call on for membership.

I am told that Mr. and Mrs. Henry Balfour met with much success in their recent recital at the Woman's Club house. Both are singers of unusual merit and they presented a program of the same caliber, largely made of excerpts from their operatic repertoire. Mr. Balfour has followed in the footsteps of Jean de Reszke in passing from the baritone to the tenor ranks.

BONCI SUPERVISES PUPILS' STUDY



Signor and Mme. Bonci and Mme. Valeri in Central Park. From Left to Right, Mme. Bonci, Mme. Valeri, Signor Bonci and Louise Ring

ON Saturday evening, January 14, Mme. Delia Valeri, teacher of singing, will present her advanced pupils in recital in the Palm Room at the Ansonia. Among those who will sing are Messrs. Compton and Carrera, and the Misses Hagopian (whose stage name is Rosa Milena), Lane, Briggs, Powers, Turner and Ring.

Signor Alessandro Bonci, who is in New

York for his second recital on January 8, and who frequently examines the pupils of Mme. Valeri in a supervisory capacity, will be the guest of honor at the recital. Miss Milena, who is ready for the operatic stage, will make her first New York appearance at this recital. She was sent to Mme. Valeri a few months ago by Cleofonte Campanini and Mr. Dippel, who predict for her a great success.

Ellen Beach Yaw is mourning the death of her benefactress, Lady Meux, of London, Eng. It was this woman who made possible the training of Miss Yaw's voice and started her on her career. Lady Meux is said to have left a substantial legacy to her protégé.

A concert that was representative of the best that Los Angeles can provide in the way of artists was that given December 27 by the Women's Press Club of Southern California. The artists included Agnes Cain Girard, soprano, known on the stage as Agnes Caine Brown; Hazel Runge, contralto; Leroy Jepson, tenor; Harry Girard, the opera composer, baritone, and Earl Couch, bass. The second part of the program was Mr. Girard's setting of Gardiner's verses in a cycle called "The Trend of Time." Each month has its musical numbers in solo, duet or quartet, and the piece makes a pleasant addition to the repertoire for quartet work. Mr. Girard has had a good deal of experience in light opera composition, but in this work has turned his attention to more serious themes with good success.

W. F. G.

Self-Confidence for the Singer

[Louis Arthur Russell in The Etude.]

The timid singer is never truly successful. While modesty is as becoming to a singer as to any other man or woman, diffidence on the platform destroys the art work. The singer's requirements are similar to those of the orator; she must have something to say, she must know how to say it, and she must sing her song with perfect assurance and with every evidence of complete faith in herself and in the sentiment of her song; she must declare the sentiment of love with the ardor of a true lover; she must really weep if her song be sad; she must portray passion as if the emotion were her own; there must

Royalties of a Generation Ago and Now

[Vienna Letter to London Telegraph.]

The changes that time effects in values is seen in the fact that for the best-known song and waltz of Johann Strauss, which was played in two hemispheres, "On the Blue Danube," thirty-five years ago Strauss received 600 kronen, while his publisher made 300,000 kronen by this same waltz. Lehar has received up to the present time in Vienna, America and other places one and a half million kronen.

The movement in favor of establishing music libraries for the people in Germany and Austria, is making marked progress. Among the towns to adopt the idea are Leipzig, Vienna, Prague, Graz, Salzburg and Cassel.

TO WHOM IT MAY CONCERN

New York, 1910.

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MORE CHEER FROM KITTY CHEATHAM

Introduces a Number of Novelties
in Her Last Holiday
Matinée

The number of Kitty Cheatham's triumphs equals the number of her appearances, and she appeared again in her last New York holiday matinée, at the Lyceum Theater, Tuesday, afternoon, January 3. The theater was packed, despite the pouring rain. A cheerful contrast to the weather without was the scene which the rising curtain revealed. The stage settings of Miss Cheatham's New York matinées are quite without parallel in the artistic life of New York. This artist will have none of your stage parlors, with their property pictures on the walls, their property bric-à-brac on the mantel and their property furniture scattered about—all a travesty on the kind of room one really lives in. Miss Cheatham's stage parlor on Tuesday afternoon was, as it always is, a place that might have been the real living room of a person of artistic taste, even to the slightest ornament on the mantelpiece. The pictures on the walls were such as a rational human being might be expected to hang there, and included an excellent portrait of the artist herself; and the furniture gave every appearance of having found its way from some actual civilized dwelling. Roses were everywhere, and poinsettias lent scarlet piquancy to the whole. A woolly lamb among the flowers on the grand piano bore testimony to Miss Cheatham's juvenile sympathies.

Into this cheery scene stepped the artist looking like a May morning in a bonnet of white and a gauzy gown decked with flowery garlands.

The lamb proved symbolic of the opening number, a setting of William Blake's "Little Lamb, Who Made Thee?" by Louise Garnett. This Miss Cheatham prefaced by reading an admirable appreciation of Blake which appeared not long since in the New York Times. This was followed by the same composer's setting of Eugene Field's "Croodlin' Dov," designated on the program, "MS.—First time, written for Miss Cheatham." These established delightfully the child-world atmosphere which Miss Cheatham has taken for her special province.

The vague terror of the small boy for

mythical dangers was eloquently voiced in "Where Ye Spank Weed Grows," by I. Martinez. Arthur Rosenstien's songs on two poems from Stevenson's "Child's Garden" were among "the favorite numbers on Part I of the program. One was "Baby's Garden" and the second, and by far the best, was "The Cow"—the "friendly" cow—prefaced by an inimitable dissertation on Stevenson's genius in the choice of adjectives.

"The Froggies' Lullaby," by John Maghie (written for Miss Cheatham), had to be repeated. A little excursion into the humor of darkey land—in which Miss Cheatham is an adept as a guide—closed the first part of the program.

A vividly pictorial reading of Oscar Wilde's charming, though symbolically incongruous, "The Selfish Giant," together with a musical group of "Some Nursery Rhymes," formed the second part. The latter are among Miss Cheatham's finest achievements. There were "The Five Little Kittens," "Solomon Grundy," "Little Boy Blue," "Ding Dong Bell"—a mock tragedy of distinguished intensity—"Bo Peep" and a number of others. In these droll classics the artist revealed a power of poignant characterization and humorous fancy which were nothing less than marvelous.

Other novelties and favorites constituted Part III, and closed a program which established more firmly than ever Miss Cheatham's claims to significant artistic individuality and altitude. Both old and young fell under the artist's spell, and responded with enthusiasm.

Miss Flora MacDonald accompanied Miss Cheatham with subtlety and sympathy, and a fine instinct for the humor of the occasion.

BEECHAM DISCOURAGED

Declares London Doesn't Want Opera
in English or Any Other Way

LONDON, Dec. 31.—Thomas Beecham is deeply disappointed at the results of his recent operatic season and considers the outlook for future operatic undertakings in England to be most discouraging.

"It seemed as though nobody ever came to see my productions," he said, in effect, in a recent interview, "and my attempts to give opera in English have met with no response. Every one had been crying for it and when I gave it to them they never came near me. Often the house would not be one-seventh filled. There is no demand here for opera of any kind and, if I were to continue to give opera another five years under the same circumstances as have prevailed hitherto I should have to be a Rockefeller and Carnegie rolled into one."

THREE NOVELTIES BY PHILHARMONIC

A Hearing for Debussy's "Iberia,"
Enesco's Suite and Chabrier's
"Ode to Music"

Those persons who are never satisfied with a concert program unless it offers one or more novelties had an opportunity to gratify their hearts' desires Tuesday, January 3, when the Philharmonic presented its all French program in Carnegie Hall, New York. Mr. Mahler offered, among other matters, as many as three things never before heard in New York, namely, Georges Enesco's Suite, op. 9, Debussy's "Iberia" and Chabrier's "Ode to Music," in the latter of which the MacDowell Chorus lent its assistance. Edmond Clément, the French tenor, was soloist, and the full catalog of the evening's events read as follows:

Suite (new), Enesco; songs, "Aubade du Roi d'Ys," Lalo; "Le Mage," and "Rêve de Manon," Massenet; "Iberia" (new), Debussy; L'Arlesienne Suite No. 1, (with chorus), Bizet; "Ode à la Musique" (new) (solo and chorus), Chabrier; "España" (by request), Chabrier.

The Enesco Suite came as something of an agreeable surprise after the unfortunate violin sonata of that composer's making heard here a short time ago. At the same time it can scarcely be regarded as a thing of momentous importance. Though it does contain a minuet, it is not exactly a suite in the classic sense of the term. It opens with quite an extended introduction scored exclusively for strings, and these entirely in unison. This is followed by a slow minuet which in turn works into an intermezzo in two-four time. These last two are divisions quietly though colorfully scored, with interesting touches of the exotic and one or two suggestions of Debussy in their harmonization. Melodically the minuet is perhaps the best part of the work. The finale is tumultuous and dissonant, with glaring and noisy instrumentation, and is thematically weak. It is built largely on a ground bass, which helps to create an effect of exoticism inasmuch as the seventh of the scale is absent.

Of Debussy's "Iberia," which was perhaps the most important novelty of the evening, it is difficult to wax enthusiastic. When the work was produced in Paris last Spring a staunch admirer of the composer wrote that Debussy "appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of impressionistic painters. . . . Do not look for any melodic design, nor any carefully woven harmonic fabric," he added warningly, "for the composer . . . attaches importance only to tonal color." The last sentence summarizes "Iberia" in a nutshell. The three movements are vast splashes of instrumental color, nothing more nor less. For this he has demanded an orchestra containing, besides the usual instrumental allowance, a Basque drum, castanets, a xylophone, a celesta and three bells. The only excuse for calling the piece "Iberia" lies in the employment of the castanets and the use now and then of some vigorous rhythms and a fragment of a real Spanish guitar tune. For the rest the thing might as appropriately have been named "Siberia." The first movement strikes one as almost more Straussian than Debussyan, and the whole tone scale is scarcely in evidence. It greets us in the second division, however, which depicts in Debussy's phraseology "the odors of the night." Judged by the music these must have been exceedingly unpleasant, for a more unrelieved stretch of vitriolic dissonance would be hard to imagine. The dynamics of the movement are, it is true, generally subdued. Confused rhythms intermingle, thematic bits progress in acid counterpoint side by side at minor second intervals, sometimes in the same instrumental grouping. It is all distressing to the ear, and the nocturne quality only adds to the insidiousness of the effect. The last movement is more well defined and less confused rhythmically. The audience liked

the chiming bells at the close, which help to portray a "morning of a festal day." The enchanting beauties of Bizet's first "Arlesienne" suite are known to all, but they seemed to take on an added loveliness after the Debussy concoction. The Philharmonic played it not quite so well as the Debussy, though the eloquence of the heavenly Adagietto was beautifully set forth. The Chabrier choral ode proved to be a melodically fluent and harmonically very euphonious piece of writing—an ode to music, indeed, not to discord. The MacDowell chorus sang it with exquisite quality of tone, perfect intonation and great refinement of shading. To Kurt Schindler, their conductor, must go much credit for their careful training. Edmond Clément sang the incidental solos most pleasingly.

M. Clément also won the favor of the audience by his singing of the Lalo air and the two Massenet songs. There are charm, polish and distinction in his art. He was in excellent voice, and was recalled to the stage many times after the "Manon" number.

TEACHING BY MACHINE

Evan Williams Makes Records for Instruction of Voice Students

Evan Williams, the Welsh-American tenor, recently made a set of records for the Victor Talking Machine which are designed to teach singing. At first thought this might seem something of a difficulty, but the lessons are so carefully thought out and so splendidly recorded that it is said the youngest students find it easy to follow directions minutely. Taking advantage of the fact that successful teaching of the voice is through imitation these lessons were devised from the richness of Mr. Williams's own experience, and so correctly recorded that a severe test was made of their effectiveness by taking a boy off the street near where the records were made, standing him before the phonograph and having him do exactly as the record dictated.

The almost instant success of the plan as shown in the tones which emanated from the boy's throat as he imitated the sounds reproduced on the machine is said to have startled those who had gathered to note the test. The possibilities of the scheme are regarded as unlimited.

Leon Sampaix's Second Piano Recital in Series in Indianapolis

INDIANAPOLIS, Jan. 10.—Leon Sampaix, pianist, again achieved a noteworthy success in the second of his series of three recitals at the Odeon, under the auspices of the Metropolitan School of Music, with which he is associated. The program was of a somewhat lighter character than those Mr. Sampaix has previously given in this city. The audience gave unmistakable evidence of its enjoyment of his selections and of the highly artistic manner in which they were presented. Mr. Sampaix was obliged to add as an encore to the following program the Variations and Fugue, op. 11, by Paderewski:

Gluck-Saint-Saëns, "Alceste"; Schumann, Sonata in G Minor, op. 22; Tausig, Valse Caprice, No. 2; Vogrich, Staccato Caprice; Berlioz-Redon, serenade of Mephistopheles, from "The Damnation of Faust"; Paderewski, Polonaise in B; Liszt, Grand Galop Chromatique.

The first recital by Mr. Sampaix's pupils, given December 15, revealed marked excellence of training on the part of all the performers.

Flora Wilson's Début as Woman's Suffrage Advocate.

Flora Wilson, the concert soprano and daughter of Secretary of Agriculture James Wilson, made her début in New York as a worker for the cause of woman's suffrage on January 3, when she sang and also delivered an address explaining her advocacy of the movement. The meeting took place at the Fourteenth Assembly District headquarters of Mrs. Belmont's Political Equality Association and was a very large rally. Miss Wilson was warmly applauded for both her speech and her singing.

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METROPOLITAN OPERA HOUSE CALENDAR

Week of January 4 to 10

"TRISTAN UND ISOLDE," by Wagner, Wednesday evening, January 4, first time this season, with cast as follows: *Tristan*, Carl Burrian; *König Marke*, Allen Hinckley; *Isolde*, Olive Fremstad; *Kurwenal*, Walter Soomer; *Melot*, William Hinshaw; *Brangaene*, Louise Homer; *Ein Hirt*, Albert Reiss; *Der Steuermann*, Julius Bayer; *Stimme des Seemanns*, Glenn Hall. Conductor, Arturo Toscanini.

"THE GIRL OF THE GOLDEN WEST," by Puccini, Thursday evening, January 5, with the usual cast.

"HANSEL UND GRETEL," by Humperdinck, Friday afternoon, January 6, with same cast as at previous performance.

"IL TROVATORE," by Verdi, Friday evening, January 6, with Leo Slézak, Pasquale Amato, Marie Rappold and Louise Homer.

"KÖNIGSKINDER," by Humperdinck, Saturday afternoon, January 7, with the usual cast.

"AIDA," by Verdi, Saturday evening, January 7, with Caruso and Scotti and Mmes. Rappold and Claessens.

"TANNHAUSER," by Wagner, Monday evening, January 9, with Slézak, Soomer, Witherspoon and Mmes. Fremstad and Morena.

WHATEVER disappointment may have been experienced at the postponement of the season's first "Tristan und Isolde" a few weeks ago was amply atoned for by the superb presentation of Wagner's supreme music drama at the Metropolitan on Wednesday evening of last week. Even then it seemed for a time as though a second postponement would be necessary, as Lucy Weidt, who was to have been the *Isolde* of the evening, awoke on Wednesday morning to find herself voiceless from a cold. Things looked serious for a time, for when the management appealed to Mme. Fremstad she hesitated to step into the breach, fearing the results of so exacting an effort after her recent illness. Managerial entreaties prevailed in the end, however, so the red-lettered posters which confronted the arriving audience caused no heart burnings.

It was one of the largest audiences of the season, too, which was fortunate, as a finer performance of "Tristan" has not been heard in many a day. With all due deference to the singers, it is of Conductor Toscanini that first mention must be made. It was his first opportunity with a Wagnerian drama this year, and he threw himself into the task with a fervor that carried everything by storm. Splendid as were his interpretations of this music last season, he seemed on this occasion fairly to rise above himself. It has already been noted that in his delight at Wagner's orchestral glories he has at times been inclined to allow himself a little too much dynamic license. There was none of this last week, and every syllable uttered by the singers could be understood with ease by the most distant listeners. Superb were the passionate, soul-shattering climaxes which he built up in the first, second and third acts, and marvelous were the minute gradations of light and shade which he attained. Bewildering were the glories of instrumental color which he revealed in the garden scene—tints compared with which the utmost coloristic extravagances of Richard Strauss are as a chromo to the creations of a master painter. Stupendous, too, were the cumulative splendors of the last act. Could Wagner but have lived to know Toscanini!

Singers at Their Best

Fired, no doubt, by their conductor's example, the singers put forth their best efforts. Mme. Fremstad need not have feared to undertake the part, for she was in better voice than at any previous time this season. There may still be certain details and subtleties of facial expression which she has to master, but on the whole her impersonation has broadened and ripened wonderfully. Her singing of the love music in the second act was quite an unforgettable achievement, and as Mr. Burrian, the *Tristan*, was in his best voice, this greatest of all amorous duos exerted its full effect. The dreamy "Sink hernieder" was, for a wonder, sung exquisitely in tune. Mr.

Burrian's action and song in the third act were also deserving of a good deal of praise. The new costume which he wore called for certain criticisms, but it would be idle to comment upon such petty details in view of the generally high qualities of his performance.

Louise Homer, also at her best, was *Brangaene*, and her warning call in the second act was one of the beauty spots of the whole evening. Walter Soomer was *Kurwenal* for the first time, but though he sang well he failed to reveal the tenderness and devotion of *Tristan's* henchman. His brutal harshness in the first act was quite out of keeping with the character. *Kurwenal* is not exactly polite, of course, but his roughness has an element of humor behind it, and is not the result of coarse boorishness.

The remaining rôles were in capable hands. Mr. Hinckley was an impressive *King Marke* and William Hinshaw made *Melot* an effectively sinister figure. Mr. Reiss was the *Shepherd* and Glenn Hall sang the song of the *Seaman* very sweetly. "Tannhäuser" had another repetition on Monday evening, January 9. There were no newcomers in the cast. Mme. Morena, as *Elisabeth*, was in better voice than she has been on some other occasions, and her acting was eloquently expressive. To mention that Mme. Fremstad was the *Venus* is to state that that part was admirably sung. Herbert Witherspoon's sympathetic tones, clear diction and dignity of bearing made the part of the *Landgrave* stand out, and Slézak in the title rôle, Walter Soomer as *Wolfram*, Glenn Hall as *Walther*, and the others in the cast contributed to a performance of sustained excellence. Mr. Hertz conducted with distinction.

"Königskinder's" Third Performance

Humperdinck's "Königskinder" was given for the third time at the matinée Saturday, January 7. It had been intended to have the season's first production of "Romeo et Juliette" at this time, but Dimitri Smirnoff, who was to have been the *Romeo*, fell ill with a cold, and a postponement was taken to Friday evening of this week. "Königskinder" attracted an audience that occupied every seat and all available standing room. The performance offered no new features. The audience seemed to enjoy it unstintingly.

The same composer's "Hänsel und Gretel" was sung at a special matinée on Friday, the 6th, and Mme. Mattfeld and Bella Alten in the title rôles, Otto Goritz as the *Father* and Alfred Reiss as the *Witch*, and, in fact, everybody in the cast sang the delectable music just as it should have been sung.

A fourth performance of Puccini's "The Girl of the Golden West" was given on Thursday evening of last week, and again there was an audience that tested the capacity of the house. Caruso, Amato and Miss

Destinn were in their accustomed rôles. Signor Amato was seized with an attack of acute indigestion at the close of the second act, and the intermission was considerably lengthened to enable him to recover. He continued pluckily and completed an impersonation that constitutes one of the most remarkable things this remarkable baritone has done.

"Il Trovatore" was repeated on Friday evening, with Leo Slézak as *Manrico*, Amato as *Di Luna*, Marie Rappold as *Leonora*, and Louise Homer as *Azucena*. Both Slézak and Amato sang superbly, and the other principals were entirely efficient.

The Saturday evening performance of "Aida" was a benefit of the Italian Hospital in New York, and there was a huge audience and overwhelming applause for Caruso.

Mlle. Pavlowa, M. Mordkin and their Russian dancers had several appearances during the week, and found themselves in hearty favor with their audiences on each occasion.

Wagner Program at Sunday Concert

There is nothing like a good Wagner program for attracting a large audience, and this fact was demonstrated at the Metropolitan's Sunday evening concert. Not a seat in the house was unoccupied, and the standing room was crowded uncomfortably. Mr. Hertz offered a program which contained the "Faust" overture, the opening scene, Rhine Journey, and funeral march from "Götterdämmerung" and the last act of "Parsifal"—the latter in accordance with the prevalent Metropolitan policy of presenting entire operatic acts in concert form. Mme. Weidt and Mr. Burrian were the soloists in the "Götterdämmerung" scene, and Messrs. Burrian, Witherspoon and Amato in the "Parsifal," in which number the chorus also participated. While it cannot be denied that Wagner's sublime drama suffers severely by this sort of oratorio presentation, the rendering itself was admirable, and was received with marked pleasure. There were some moments of roughness in the playing of the orchestra, and toward the close there was some rhythmic disagreement between it and the chorus. The soloists distinguished themselves, however. Mr. Burrian was in fine voice, and sang the music of *Parsifal* with breadth and eloquence, while Mr. Witherspoon delivered the parts assigned to *Gurnemanz* with noble tone and splendid diction. Mr. Amato left nothing to be desired in his singing of the appeal of *Amfortas* near the close.

Lucy Weidt sang *Brünnhilde* in the "Götterdämmerung" excerpt. It was her first appearance since her recent illness, of which her voice still showed some traces. Mr. Hertz's performance of the funeral march was thrilling, as usual, and his reading of the "Faust" overture in the deepest measure impressive.

CHICAGO OPERA COMPANY AGAIN ASSURED FOR NEXT SEASON

Organization Has Given Its Patrons Eminent Satisfaction—Puccini's New Opera Continues in Popular Favor—A Medley of Operas Constitutes a Gala Night

CHICAGO, Jan. 9.—The matter of greatest moment in association with the Chicago Grand Opera Company was the fully determined fact that the Chicago Grand Opera season will be continued next year on a bigger and broader basis than ever by reason of the fact that the present season had in all points exceeded the most sanguine expectation of the directors and all concerned.

Not only has the management given more operas and more novelties than promised, but it has made more successes than the pessimistic were inclined to admit. The press has not only sustained it, but the public has been generous despite mistakes that were made both in the matter of tariff and seemingly in repertoire, for German opera has had no hearing at all.

The popular concerts that came as an after-thought to the regular season have been singularly successful.

"The Girl of the Golden West" was given for the fourth time Thursday evening, and despite the fact that some publicists see only short life for the new work of Puccini, attracted a large audience and won much approval for all concerned. Carolina White had fairly recovered from the intense strain that marked her work in the leading rôle during the first few performances, and now gives the music much finer valuation and a camaraderie with the stirring dramatic spirit that makes this rôle one of the most difficult in the modern repertoire.

Amadeo Bassi, who has been strenuously busy here, has done nothing better than his

work in the dashing road-agent; for he, too, has caught the spirit of the West, his action keeping pace with the intensity of his song. It remained for the rich, round vocalism and persuasive personality of Mario Sammarco to give the real vocal valuation to the saturnine *Jack Rance* and show that his brooding side had not weakened his strength.

Hector Dufranne gives a sterling impersonation of *Sonora*, and Nazzareno de Angelis manages successfully to sing while riding a horse as the dashing and impetuous *Ashby*. Gustave Huberdeau has intensified his study of the Indian.

The Saturday afternoon repetition of the same opera demonstrated the virtues more markedly, and was approved by another large audience. Mrs. Theodore Thomas, widow of the eminent director, was present for the third time at this performance.

An Operatic Medley

The gala performance Friday evening, enlisting acts from six operas, opened auspiciously with the third act from "La Bohème," with John McCormack, Lillian Grenville and Alice Zeppilli, together with Alfredo Costa, as the leading candidates for favor. Following came a novelty with the handsome Mario Guardabassi as *Romeo* to the picturesque *Juliette* of Mary Garden, and the fourth act of "Otello," which made the hit of the night with Nicola Zerola as the impassioned impersonator of the title rôle. The big tenor scored most heavily to his credit in a rôle that fits his personality to a nicety. It was the fortune of Mme. Jane Osborn-Hannah to give rare beauty to the prayer of *Desdemona*, making

the best vocal impression of the numerous fine memories associated with her this season.

The second act of "The Tales of Hoffmann," enlisting Marguerita Sylva as *Giulietta*, Tina de Angelo as *Nicklausse*, William Beck as *Dappertutto* and Charles Dalmorès as the peripatetic *Hoffmann*. Another markedly meritorious feature was the second act of "Thais," with Mary Garden in her most attractive creation and Hector Dufranne as *Athanael*. The last act of this eventful affair was the finale from "La Gioconda," in which Jeanne Koralewicz made an enormous success in the title rôle, Amadeo Bassi scoring in the limited opportunities of *Enzo*, likewise Mario Sammarco, who appeared as *Barnaba*. Tina di Angelo appeared as *La cieca*, showing her versatility in a part in marked contrast to the one she had assumed earlier in the evening.

Marie La Salle-Rabinoff's Début

The interesting incident of the Saturday night performance was the American debut of Marie La Salle-Rabinoff, who proved herself to be a most prominent candidate for honors in the realm of coloratura. Her assumption of the part of *Gilda* was attractive because she had youth and grace to make it natural and the vocal quality to give it sympathy and brilliancy. Her singing of "Caro Nome" revealed the beauty, limpidity and brilliancy of her voice, indicating that she was possessed of a method to meet the exigencies of the rôle. The entire compass of the voice was good and the upper register was rarely beautiful. This attractive young interpreter has certainly advanced favorably upon the path of operatic success and if she can tread the intricacies of other rôles as well as she did the tests of "Rigoletto" her future is assured. She showed considerable histrionic aptitude as well. The very large audience welcomed her work enthusiastically. Alfredo Costa appeared in the title part. John McCormack was, as usual, delightful as the dashing *Duke*, and Tina di Angelo made *Maddalena* a picturesque personage in this tragic and musical panorama.

C. E. N.

"MALICIOUS" REPORTS SAYS HENRY RUSSELL

Manager Declares Daily Papers Are Not Properly Presenting Opera Conditions in Boston

BOSTON, Jan. 9.—In an interview with MUSICAL AMERICA's representative, Henry Russell, managing director of the Boston Opera House, characterized the articles recently published in certain New York dailies regarding a change in the directorship of the Boston Opera House, a \$200,000 deficit at the end of the present season and comments on the discharge recently of a baritone from the company by one word, "malicious."

"These articles are the result of maliciousness on the part of certain persons and nothing more," said Mr. Russell. "There will certainly be no such deficit as \$200,000. We had the largest audience at the matinée last Saturday of any afternoon performance since the season opened. The business at all performances for the past four weeks has been excellent. We have new operas coming and the balance of the season should be even greater from a business point of view than the first part."

"As to a change in the directorship of the opera, I rather think I shall be here as long as there is opera here."

"Regarding all the talk about a 'scandal' (which, by the way, is always a favorite word about every opera house) if the baritone who was discharged was not reinstated in the company, that is all talk and does not deserve enough attention for a denial. Metropolitan and Chicago artists have sung here this season and others will be heard before the close of the season."

D. L. L.

PLANS SCHOOLS FOR OPERA IN ENGLISH

Dippel Has Ambitious Scheme to Train American Singers in Chain of Cities

ST. LOUIS, Jan. 5.—At a luncheon tendered by the St. Louis Grand Opera Committee to Andreas Dippel here yesterday, at the Jefferson Hotel, Mr. Dippel outlined in a paper which he read a plan for the organization of schools in a chain of cities, of which this would be one, for the training of American singers to sing opera in English. He said that the future of grand opera in the United States was the future of American grand opera—opera in English, sung by American voices. He said in part:

"It is time for America to develop its own opera. This should be sung in English. This can be best done by local forces organized in each of a number of cities and trained by representatives of a central grand opera organization. The latter organization could furnish the stars. This plan would mean a saving as compared with the present method, and it would afford training to future stars. Grand opera is expensive, because we buy it abroad, just as we do Roquefort cheese and Indian shawls. It is confined to a few cities and a luxury of the rich, not the heritage of the whole people. It does not represent our spirit and tradition, but those of Germany, Italy, France and other foreign lands."

There was also a plan suggested for the erection of an opera house here for the giving of a permanent season of opera. Several sites have been inspected with this plan in mind. Edward A. Faust, who has been foremost in opera work here, is at the head of the movement. H. W. C.

The Worshipful Company of Musicians

One of the most unique musical organizations of the world is that known as the "Worshipful Company of Musicians," of London. No one knows just when this association was organized, but it is known that the first royal charter was granted in 1469 (two hundred and sixteen years before the birth of Bach). The organization is, however, much older, and dates from the time of the minstrels. This fraternity was one of the most ancient of the guilds of London and was formed to

provide the people of London with music. It was also privileged to license persons "to practice or teach the arts, mysteries or occupations of music and dancing for lucre, or gain, within the city of London, or liberties thereof." The company now makes itself educationally useful by founding scholarships, giving medals to deserving students and holding competitions. One composition owned by the company made a profit of 866 pounds sterling. One of the members of the company is Mr. Andrew Carnegie.—*Etude*.

MUSURGIA SOCIETY CONCERT

Fine Program Given in Jamaica, L. I., Under W. H. Robinson's Baton

On Thursday evening, January 5, the Musurgia Society gave a concert in Archer's Hall, Jamaica, L. I., under the auspices of the Brooklyn Institute of Arts and Sciences. The chorus of about forty men was assisted by Edith Thomas Fordham, soprano, and by two members of the society, who sang solo groups, Frederick Vetter and Charles H. Mann.

The chorus sang with much excellence of tonal quality, rhythmic precision and fine dynamic shading and was received with great applause after each number. Walter H. Robinson conducted with success, skillfully securing most remarkable attacks and releases. The first public performance of "Frontier Scenes," by Henry Watson Kuffner, was given, and the work, which consists of four scenes, in true Western style, found favor with the audience, its melodic and harmonic scheme being interesting and rather original. Miss Fordham was heard in Mary Turner Salter's "The Cry of Rachel" with success, later singing two songs, "To Sevilla," in which she created a favorable impression again, and "If I were but a Honey Bee." She was accompanied at the piano by Miss Edna Fearn.

Mr. Vetter sang "Rose of My Life," by Fabrian Rose, and "White Violets," by Novelli, disclosing a pleasing tenor voice of much warmth and expressiveness. Mr. Mann was heard in two songs, "Bend-meer's Stream" and "The Leather Bottle," and made a satisfying impression.

People's Symphony Auxiliary Club

The Dannreuther Quartet has been engaged to give the third chamber concert of the People's Symphony Auxiliary Club at Cooper Union, New York, on January 17. The program is as follows:

Quartet in D Major, Mozart; Cello Concerto, in D Major, Haydn; soloist, E. Bronstein. Quintet for Piano and Strings, in E Flat Major, Op. 16, Beethoven.

A series of twelve free organ recitals at the Peabody Conservatory, Baltimore, began January 8, with Harold D. Phillips, of the faculty, at the organ. The other recitals will be given by present and past students of Mr. Phillips. The organists scheduled for January, following Mr. Phillips, are Agnes Zimmisch, Mabel Thomas and Morris Holmes.

ST. LOUIS HAS ITS SEASON OF OPERA

"Salomé," "The Girl," "Hoffmann" and "Louise" Presented to Immense Audiences

ST. LOUIS, Jan. 5.—Again did the St. Louis public show its appreciation of grand opera, when the Chicago-Philadelphia Opera Company opened the short season here on Monday evening with the much-talked-of "Salomé." It was one of the largest audiences ever assembled here, numbering in excess of 6,500 persons. The performances this year were under the direction of the St. Louis Grand Opera Committee, which consisted of John Laurence Mauran, chairman; Edward A. Faust, vice chairman; Charles A. Stix, George W. Simmons, Lyman T. Hay, James E. Smith and Alexander Hilton. Guy E. Golterman was again director of the season, with Herbert W. Cost secretary. A guarantee fund of \$40,000 was subscribed to by twenty-seven of the foremost business men of the city. The season was a tremendous success and the receipts were well over the guarantee mark. Strange to say, the four operas produced were entirely new to St. Louisians, although they were picked by popular vote.

The intensely interesting "Salomé" was chosen for the first performance. It was close on to 9 o'clock when Cleofonte Campanini took his baton in his hand and summoned his great orchestra of 110 men. Seldom, if ever, has such an orchestra been heard here, and the weird, discordant music of Strauss was as faithfully presented as possible. The cast contained the same singers who have made the opera famous in this country.

Naturally the greatest interest was centered in Mary Garden. Her singing and acting were marvelous and it was the universal opinion that the entire performance was a triumph of art in music. Hector Dufranne as Jochanaan created a profound impression, his organ-like voice completely filling the hall. Charles Dalmorès scored impressively in his portrayal of Herod, and Eleonora De Cisneros made a favorable impression as Herodias.

Of course, "The Girl of the Golden West," the selection for Tuesday night, drew out another enormous crowd. With its recent premiere fresh in the mind, there was great eagerness to hear the new Puccini work. This city has been fortunate in hearing a great deal of Puccini opera and the public was anxious to compare the new work with the old ones. Many were disappointed, expecting the tuneful, melodious kind of opera like "Bohème." Others were more than pleased. The inspiring music in the second act in Minnie's cabin and in the third act in the Redwood Forest aroused the audience to tense excitement. The cast could not have been improved upon. All were newcomers, but they made a great success. Carolina White as Minnie was admirable, both vocally and dramatically. Her portrayal fulfilled every requirement and her voice was entirely adequate to the demands of a large orchestra, a difficult part in an immense hall. Amadeo Bassi sang magnificently and his duets with Minnie in the second and third acts were the bright spots of the entire opera. Mario Sammarco, as the Sheriff, acted the part thrillingly and sang with that wealth of glorious tone always to be expected of him. His make-up was excellent. Campanini conducted.

The music public of this city is not very enthusiastic over matinees, but a large crowd was in attendance at "Tales of Hoffmann" on Wednesday afternoon. It surely was a brilliant performance. Not merely were the various rôles ideally cast, but the simple beauty of the lyrics and the deep emotional appeal of the *bel canto*

music brought forth the very best efforts of the company. The ensemble of the orchestra and chorus brought forth storms of applause. John McCormack, the Irish tenor, heard here for the first time, gave a most interesting and forceful portrayal of the rôle of Hoffmann, singing with intense feeling. The Doll as impersonated by Alice Zepilli was one of the delights of the production—quaint and fascinating. Lillian Grenville as Antonia found full scope for her beautiful lyric soprano voice. Marguerita Sylva sang the small part of Giulietta. Maurice Renaud, that admirable artist, sang the three parts of Coppelius, Dapertutto and Miracle. His beautiful voice, coupled with his perfect acting, scored a distinct personal triumph. Tina Di Angelo sang Niclaus in excellent style. Marcel Charlier conducted the orchestra.

Charpentier's masterpiece, "Louise," was presented on Wednesday night before another immense and very appreciative audience. From inquiry directed to many of the persons in attendance for the season, this work made the most profound impression musically of the four. To begin with, the superb acting of Mary Garden in the title rôle surpassed that seen here by many of the most famous actresses on the stage. She was also in excellent voice and her duets with Charles Dalmorès as Julien were a delight. This artist laid aside his barbaric trappings of Monday night and appeared to much better advantage in this opera. Perhaps the greatest character impersonation of the whole four operas was that of Hector Dufranne as the Father, the sympathetic manner in which he sang and acted taking the audience by storm. Mme. Bressler-Gianoli has the thankless part of the Mother and sang and acted creditably. The music is certainly expressive and pleasing, and so entirely different from that of the other operas heard that it immediately found a berth in the public heart. The chorus work was superb, especially in the big scene in the third act. Campanini fairly outdid himself in conducting.

Owing to the inadequate facilities for handling the scenery in the Coliseum, the intermissions were long. On Wednesday night a slight altercation between a member of the chorus and the stage manager held the curtain on the fourth act for nearly forty-five minutes. H. W. C.

HUNDRED LESSONS A WEEK

Only Part of Manifold Duties of Mrs. Newkirk, Voice Teacher

Besides her work as teacher of voice and her numerous appearances as church and concert soloist, Lillian Sherwood-Newkirk, dramatic soprano of New York, has in charge a chorus club of thirty members of her vocal class and conducts the vocal departments in the "M. B. T." and Hillside Schools at Norwalk, Conn. She gives more than one hundred individual vocal lessons every week, and her pupils are meeting with gratifying success.

One of these, Elsie Hill, the daughter of a member of Congress from Connecticut, has studied three seasons with Mrs. Newkirk and developed a soprano voice of beautiful quality most artistically trained. Mary Newcomb, daughter of State Senator Josiah T. Newcomb of New York, another student at the Newkirk studio, has a lyric soprano of which much is expected. Mrs. O. A. Turner, wife of the president of the Ely Copper Company, is still another of Mrs. Newkirk's prominent pupils. She possesses a big dramatic soprano and exhibits much temperamental force in its employment. Mrs. Newkirk says that in her work she does not teach "methods," but places singing on a "natural" basis.

As last year, Mrs. Newkirk will appear in recital at St. Paul's Chapel, Columbia University on February 28.

At a memorial celebration for Clotilde Kleeberg, held in Brussels, a bust of the late pianist, the work of her husband, Charles Samuel, was unveiled.

Hedwig Helbig, who sang at the Salzburg Festival, is Lilli Lehmann's niece.

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NEW SPANISH PIANIST TELLS OF SPAIN'S GREAT COMPOSERS

Maria Cuéllar, Here for Concert Tour, Describes Musical Conditions in Her Native Land—Albeniz's "Iberia" Suite Too Much Even for Rosenthal's Technic, She Says

AMERICA as a field for concert pianists has been quite cosmopolitan, but, strange as it may seem, this season marks the advent of the first real Spanish pianist in years—Maria Cuéllar. How cosmopolitan America really has been may be seen from the long list of artists and the equally comprehensive list of nationalities to be noted during the last few years. There is Busoni, an Italian; Borchard, a Frenchman; Sauer, a German; Lamond, an Englishman; Bloomfield Zeisler, an American; and the list could be duplicated many times over without exhausting the supply. True it is that we have had Spanish singers and violinists here, and even one Spanish pianist, da Motta, but what is one pianist as compared with such names as Constantino, Sarasate, Arbos, Manen?

Maria Cuéllar, who has decided to brave the unknown American concert field, is an artist of ability, as was demonstrated at her recent Mendelssohn Hall recital. Dark, petite, expressive, she is typically Spanish in her manners and her playing. One has never to fear that her performance will be unrhymic, for there is a certain Spanish lilt, an accent that pervades her whole work, that gives point to the composition. Representative of the best in Spanish art, she has right to be, for she was born in Madrid, where she studied and took first prize at the Conservatoire. She played with the Madrid Symphony Society when she was only fourteen, and has had concerts with them each season since. In addition she was made a member of merit of the society, an honor shared only with Paderewski and Sarasate.

Mme. Cuéllar laughed when I asked her to tell me something of the characteristic music of Spain. "We have just the same as here," she replied. "We have classic music and popular music, all kinds," with an expressive shrug of the shoulders.

"But," I said, "you know that in every Spanish story I ever read it speaks of the music of the people, the folk-music. We have nothing of that kind here."

"But," she exclaimed, "They come to serenade us every day in the courtyard here," and she pointed to the rear of the



Maria Cuéllar, Spanish Pianist, Who Is Here for an American Concert Tour

apartment, "and they sing, with such awful voices, and play the mandolin so badly, and bring organs. Isn't that your folk-music?"

I tried to explain that we had no folk-music, and that what she had heard was Italian, German, French, Irish—anything but American—but fear that I did not make out a clear case. If it was not American music why was it here, and was not the hand-organ our national instrument?

"We have much popular music," she went on, "which the common people sing and play on the guitar, and some of the songs are hundreds of years old, and they use, too, the tambourine, the castanets (and she assumed a *Carmen*-like attitude to illustrate her meaning). But we love serious music, too, and the people in Spain, especially in the cities, study piano and voice and violin just as here or in Europe. We may be somewhat shut out from the rest of Europe and the world, but we are pursuing music in much the same way.

"Every large city has its large opera house and company, and even the smaller are not without their small theaters in which more or less occasional operatic performances are given. The repertoire? That is much the same as in the rest of Europe, but, if anything, we have more of the French school and the modern novelties. Wagner, yes, but not so much as Puccini, Charpentier, the old Italian operas, 'Carmen' and many others.

"In the same way every large city (and some of the smaller ones) has its symphony orchestra, and those of Barcelona and Madrid are quite famous. Why, you brought over here Mr. Arbos from Madrid as the concertmaster of your Boston Orchestra! The Madrid orchestra is unique, for its members are all Spaniards, and that is more than one can say of the orchestras here. The taste in orchestral music is quite catholic, and we hear the Beethoven symphonies, Wagner, Mozart, Debussy.

"The cost of concert and opera tickets is quite a good deal less in Spain, though. The best concert seats cost from two to two and a half dollars, Spanish, and the orchestra and opera from three to five dollars, Spanish. Since a Spanish dollar is only worth about sixty cents, you can see that the cost is slightly over half of what it is here. One can get a seat for as little as twenty-five cents.

"Of composers we have not a great many, but those that we have are great. The foremost was Albeniz, the writer of the 'Iberia Suite' which Debussy is orchestrating, the original having been written for piano. As a piano work it is tremendously difficult, and can be played by very few pianists in a satisfactory manner. This is due to the fact that the music is not only difficult of performance technically, but also because it is so typical of Spain that a foreigner cannot enter fully into the spirit. In it one finds much that is reminiscent of the songs of the people. I remember that Rosenthal played it once, but even with his superb technic he failed to reach the heart of the work. Nearly all of our composers have studied in Paris and many of our players have gone there from the Madrid Conservatoire. Indeed, we have several Spaniards on the faculty of the Paris School.

"Every town or province has its music school, supported by municipal or state subventions, and Madrid has the great National Conservatory, which has from 800 to 1,000 students. There are sixteen piano teachers alone, and, of course, all other branches are taught. In the piano department the curriculum is the same as that in any great music school, Bach, Beethoven, Mozart, Chopin. I think that we all favored Chopin, though, more than any other composer, and I know that his compositions are more popular throughout with music-loving people of Spain than those of any other composer not a Spaniard.

"Of course, the field for the concert pianist is very restricted if he confine his attention only to Spain. The greatest of all nationalities, such as Paderewski, Rosenthal and many others, visit Madrid, Barcelona and the great cities, but the people of the smaller towns and the country have to depend on the local musicians for their concerts. Over there we cannot raise a thousand dollars in order to bring a great artist to a town of a few thousand people, as you tell me you can do here. The people in general have not enough surplus money to support music to that extent, though I would not say that they are poor. On the other hand, our players have toured Europe, so that we both give and take in the matter of artistic services."

A. L. J.

MME. BLOOMFIELD ZEISLER PLAYS AMERICAN SONATA IN NEW YORK

Chicago Pianist Again Gives Convincing Demonstration of Her Art in Carnegie Hall Recital—A Program of Varied Interest

FANNIE BLOOMFIELD ZEISLER, individual and inimitable as ever, gave a piano recital at Carnegie Hall, New York, on Saturday afternoon, January 7. Her program was as unusual as others which she has given here and was as follows:

Mendelssohn, "Wedding March and Dance of the Elves," from the music to Shakespeare's "Midsummer Night's Dream" (Transcribed for Piano by Liszt); Weber, "Invitation to the Dance"; Chopin, "Impromptu, op. 36," "Etude, op. 10, No. 4," and "Scherzo, op. 20"; Oldberg, "Sonata, op. 28" (dedicated to Mme. Zeisler), Moderato, ma con anima, Andantino espressivo, quasi improvvisata, Energico ed Animato; D'Albert, "Gavotte and Musette"; Dvórák, "Humoresque"; Schuett, "Croquis et Silhouettes en Forme Valse, No. 4 (new), and No. 1 (new); Rubinstein, "Mélancolie" (No. 1, from op. 51), and "Etude, op. 23, No. 2."

The Liszt Transcription of the "Midsummer Night's Dream" music does not seem greatly profitable except that a portion of the elfin dance gave Mme. Zeisler an opportunity for some of her most characteristic work in performance requiring unusual delicacy and charm. The ever fresh "Invitation to the Dance" sounded doubly new under the pianist's revivifying and highly original touch. Her most obvious original whiff in this piece was her syncopation of the accompanying rhythm to the waltz, in which she slightly hastened the second beat in each bar. She did not make much of the sentiment of the Chopin "Impromptu," but exhibited a stupendously clean technic in the "Etude," and gave a striking and magnetic performance of the extraordinary "Scherzo," which, as a joke, is certainly a grim one.

The *pièce de résistance* of her program was the new Sonata by Arne Oldberg, which is dedicated to the pianist. This work is something quite new in American music, inasmuch, in the first place, as it

presents a composer whose natural musical destiny appears to be the development of the sonata form, and, in the second, as it is a work unconstrained within the style of piano writing. The melodies of the Sonata are real melodies throughout. There is nowhere, as there is in many modern works in sonata form, a doubt as to what use to make of the themes involved. The course of the Sonata unfolds them, and reintroduces them at precisely the right moment, with perfect naturalness and spontaneity. Surprising as it may seem, this is a spontaneous and lyrical Sonata. It has, however, its dramatic moments. The composer has approached the sonata form somewhat as Brahms approached it, with an instinct for making the most of subsidiaries and episodes, as well as of the main themes. This work is, however, more happily song-like than Brahms. The second movement is the most easily grasped on the first hearing; it is in five-fourths time throughout, and is in part exquisitely pastoral in feeling. Toward the close of the last movement the composer sums up all the previous main themes of the entire work, which follow or intertwine with one another logically and with powerful emotional effects in the upbuilding of the climax. The work is not ultra-modern in the harmonic sense, though it is highly modern with respect to thematic and formal development. Saturday's performance was a triumph both for the artist and the work. After its performance Mme. Zeisler was recalled four times to respond to the enthusiastic applause of the audience.

Refreshingly and actually strikingly individual was the pianist's performance of the favorite Dvórák piece, which under her touch came before one, as it were, like the childhood of the world. Much liked also were the second of the Schuett compositions, in which the pianist put all of the

magical charm with which she knows how to invest a waltz, and the dazzling Rubinstein staccato "Etude." Both the Dvórák and Schuett numbers had to be repeated. It is but rarely that an artist appears, especially a pianist, who succeeds in developing such a high degree of individuality, together with such an artistic perfection of performance, as Mme. Zeisler. It is to be regretted that she does not appear more often in New York.

Press comments:

Throughout the recital her technical dexterity was in evidence, and also her musicianship. It seems that it is no longer necessary to speak of her as the Sarah Bernhardt of the piano. She is not even the tigress. But then Jean Christophe always distrusted lions and panthers of the piano, and we should do the same.—New York Sun.

Mrs. Bloomfield-Zeisler's nervous energy was never more in evidence than in yesterday's recital, and her tone was rich and pure.—New York Tribune.

The most interesting number on the program, in one way, was a sonata by Arne Oldberg, dedicated to her, which she played with much enthusiasm. * * * The second movement, "Andantino Expressivo Quasi Improvisata," has the most substance and originality of idea, and there are some interesting rhythmic traits in it. The last movement is not without its large and sonorous phrases and some brilliant writing for the instrument.—New York Times.

Every tint and shade of pianistic color, from the most commanding resonances to airy fairy lightness and delicacy, lie under her agile fingers; her nervous, magnetic energy gives life to every musical picture she draws, while her artistic perceptions and a genius of interpretation, almost creative, endows them with convincing truth and reality.—New York World.

Left Violins Worth \$29,900

Violins to the value of \$29,900 were left by Henry O. Havemeyer, the sugar trust magnate, according to the transfer tax appraisal of the estate. A King Joseph estimated at \$12,000 is the most valuable, and the others are a Klieswitzer worth \$7,500; a Stradivarius, \$5,000; a Guarnerius, \$4,500; a Ruggieri, \$600, and a Joseph, worth \$300. Mr. Havemeyer also had a viola worth \$3,000. The Klieswitzer violin is now in the possession of Collector Loeb, of the port of New York, who is holding it pending decision of a forfeiture suit. The customs authorities say that it was smuggled into this country in 1905, and seized it last September.

THE ART SUPPLEMENT

With MUSICAL AMERICA this week is presented an art supplement showing Geraldine Farrar in a picturesque episode in Humperdinck's new opera "Die Königs-kinder." The scene is from the first act and depicts Miss Farrar as the *Goose Girl*, feeding her flock.

The employment of live geese in this production provides a touch of realism which has impressed itself most favorably upon those who have attended the early performances of the opera. As to Miss Farrar's part in the performance it is generally agreed that she has added to her repertoire a rôle which stands with the best she has yet done.

Ottawa's Opera Season Impressively Inaugurated

OTTAWA, ONT., Jan. 5.—Ottawa's season of four performances of opera by the Montreal Opera Company was opened impressively last night with Puccini's "La Bohème." The opening was the fashionable society event of the new year, as well as a most unusual musical treat. The brilliant audience included the Governor-General and Lady Grey. Mme. Ferrabini was heard as *Mimi*, Mr. Colombini as *Rodolfo*, Mr. Pemmazoni as *Marcello*, and Miss Helaine as *Musetta*.

Mary Garden, the singer, was in a box at the Metropolitan Opera House witnessing an operatic performance on one of her off nights. A famous singer was singing, and Miss Garden was asked what she thought of her. "She has a most superb figure," replied Miss Garden. "Her bodice, though, is very décolleté, and her skirt is very short." Then Miss Garden smiled and said: "In fact, her dress reminds me of these winter days we're having; it begins too late and it ends too early."

"PIPE OF DESIRE" IN BOSTON OPERA

Converse's Work Has First Professional Performance There
—Martin as "Iolan"

BOSTON, Jan. 8.—Frederick S. Converse's opera in one act, "The Pipe of Desire," was given its first performance by an opera company in this city at the Boston Opera House on the evening of Friday, the 6th. The audience listened with unusual attention, and when the curtain fell there was an ovation for the composer. At first the artists who had interpreted the work came forward, then Wallace Goodrich, who had conducted, appeared, and, finally, after shouts from all over the house, Mr. Converse bowed repeatedly, finally attempting a speech of thanks which got this far: "I thank you—for—your—welcome," when Mr. Converse seemed unable to continue.

The work could hardly have been better presented. It was first heard in this city on January 1, 1906. The soloists were Bertha Cushing Child, George Dean, Stephen Townsend, Alice Rice, Mabel Stanaway, Richard Tobin and Ralph Osborne. Mr. Goodrich conducted. Mr. I. Gaugenig, who was again present, designed the costumes and setting. The soloists were supported by a chorus from the opera school of the New England Conservatory of Music, and the orchestra consisted of players from the Boston Symphony. The opera was given its first performance by professionals on the 18th of last March, at the Metropolitan Opera House, and the cast consisted entirely of American singers: Louise Homer, Riccardo Martin, Clarence Whitehill, Misses Sparkes and Snelling, Messrs. Hall and Witherspoon. The cast last Friday night was as follows: Naïoa, Fely Dereyne; Iolan, Riccardo Martin; The Old One, Ramon Blanchart; First Sylph, Bernice Fisher; First Undine, Jeska Swartz; First Salamander, C. Stroesco; First Gnome, Rodolfo Fornari.

The production of Mr. Converse's opera by amateurs in 1906 was an event of significance in American musical history, because this was the first opera created by an American composer and librettist, in the English tongue, sung and mounted entirely by native or resident artists. Boston had thus taken an important step in furthering the interests of American composers and American opera. A poem by George Barton, the architect and poetaster of this city, furnished Mr. Converse with his text and drama. The text is pretty, if not strong. The story deals in a poetic and symbolic manner with the eternal justness of nature and with the penalty of rashly imposing personal will upon the workings of her perfect laws, and its development affords some excellent opportunities for the artistic illusion obtainable nowhere but in the theater.

The opera is more important for its promise of future achievement than its immediate content. It is true that Mr. Converse was hampered by a dilettanteish and vaguely symbolic libretto. His other handicap was his own inevitable lack of stage experience. It is easy to pick holes in the libretto. It is obvious that Mr. Barton's tale is a flimsy one for pointing out the moral aimed at. There was no earthly reason, for instance, why Iolan should have been punished for thinking of Naïoa. The libretto does, however, give a suggestion of what may be done with English text.

In this opera Mr. Converse is standing on his own ground. His theme is congenial to him. He has clothed it with a number of ideas of worth in themselves. The main defects of the work, which outbalance its virtues, are the comparative stiffness of certain vocal passages—more particularly the recitative, and the lack of adequate knowledge to realize at once and instinctively what will carry over the footlights, and what will not. It is not musical, but theatrical talent that the composer lacks to a certain extent. Mr. Converse discovers no mean ability for music-drama and even for voice-writing in those passages which permit of lyric expansion. He has written some fine lines for his tenor, which were taken full advantage of by Mr. Martin. The Old One has a sonorous dignity which is more due to the composer than the librettist. The best, or at least the most effective, passages of the score are those of the dance of the *Elves*, brilliantly colored, incisively rhythmic. In itself the orchestral score is an admirable achievement, but this need not surprise us, for Mr. Converse had long since displayed

his talent and his skill in this respect. The performance was worthy of high praise in all details. The diction of the singers—not only of Martin, but of Miss Dereyne and Mr. Blanchart, whose enunciation would have been a lesson to many an American music student—was surprisingly clean. The work was beautifully staged and the dance very effectively and artistically arranged. Mr. Martin it was who, having the chief part, made it live and breathe, to the last line, presented an Iolan in whom we could believe, a picture of youthful vigor and ebullience. Miss Dereyne sang her comparatively short part very nicely. Mr. Blanchart was better, perhaps, as an actor and singer than he had been in any previous performance here; nor was his rôle a simple one. "The Pipe of Desire" will be repeated on the 11th and Mr. Converse's new opera, "The Sacrifice," will soon follow it here.

The other memorable event of the week past was the performance of "Madama Butterfly" at the Saturday matinee of the 7th, with Emmy Destinn singing for the first time with the Boston Opera Company, as Butterfly, and Zenatello as Pinkerton, the part which he created when the opera was first given at La Scala, Milan. Mr. Conti conducted an orchestral performance of high general efficiency.

A newcomer, Giovanni Polese, has gained considerable favor in several parts in which he has appeared this week: On Monday, the 2d, as Iago in "Otello"; on Wednesday as Ashton in "Lucia"; on Friday, as one of the best Alfios seen here in years, in "Cavalleria." Frances Alda was the Desdemona on the 2d, and Zenatello the Moor. On Wednesday Mr. Constantino and Mme. Lipkowska appeared in "Lucia," repeating the successes which they had in these rôles earlier in the season. Mr. Constantino was again a superb singer and a most dignified actor as Edgardo, and Mme. Lipkowska showed her wonted skill in composing her part. There was a large audience and much applause. The cast of "La Traviata" on Saturday night included Miss Nielsen and Mr. Constantino, Carlo Galleffi, Evira Leveroni, and others. Mr. Moranzoni conducted successfully, and the performance as a whole was of unusual brilliance. Miss Nielsen appears to excellent advantage as Violetta and Mr. Constantino is heard in a congenial part as the afflicted Alfredo.

O. D.

MAUD POWELL'S TOUR

Violinist Begins Second Half of Season with Canadian Concerts

Maud Powell, the violinist, with her accompanist, Waldemar Liachowsky, left New York Tuesday to begin the second half of her season's touring. She opens in Ottawa, playing next in Montreal and then appearing throughout the Middle West. Texas and the South will be included on the way home, a stop-over being planned for Baltimore just previous to her appearance in March as soloist with the Philharmonic Orchestra in New York. On this occasion she will play the Sibelius concerto, which she introduced to this country.

H. Godfrey Turner, Miss Powell's manager, left New York Wednesday to join the party.

Clifford Cairns Sings Songs Written by Harvard Men

BOSTON, Jan. 9.—Clifford Cairns, bass-contralto, gave a recital of songs before the members of the Harvard Musical Association in Boston recently. The major part of the program was devoted to songs by Harvard men. Mr. Cairns won warm praise for his splendid vocal work, especially for the excellence of his diction and for his interpretative ability. Mr. Cairns at all times shows himself to be an artist of high ideals and of earnestness of purpose, and he leaves no stone unturned in his effort to present to his audiences, whether large or small, the best that is in him, and in the work which he interprets.

New York Symphony Sunday Concert

Yolanda Méro repeated her excellent rendition of the Liszt concerto, given previously on Friday, on Sunday afternoon, at the New York Symphony Society's concert, and was once again received with every mark of favor. The orchestra played Mendelssohn's "Italian" Symphony, the Bacchanale from "Tannhäuser" and Liszt's stirring "Mazeppa" tone poem, giving each of them in commendable style.

Baklanoff with the Boston Opera Again

BOSTON, Jan. 9.—George Baklanoff, the distinguished baritone who has not been singing with the Boston Opera Company lately as the result of a disagreement with the management, is again actively connected with the organization, all differences having been amicably arranged.

BUSONI'S AUDIENCE HELD SPELLBOUND

[Continued from page 1]

to hold forth objections, for it is the fashion among certain individuals to belittle everything that this master ever set down. All the more tribute, therefore, to Mr. Busoni for having pursued the course he did. Such pieces as the St. Francis Legends are superb masterpieces. They belong to the greater Liszt and their day is still to come, most pianists as yet lacking either the courage or the good sense to give them their rightful due. They are stupendously difficult from a technical standpoint and there was something positively uncanny in the supreme ease with which the Italian pianist surmounted the great obstacles. The first of the two, "St. Francis of Assisi's Sermon to the Birds," is a conception of strange and compelling beauty. The saint's sermon is strikingly suggested in an eloquent recitative in the middle and lower register of the piano, while constantly intertwining with it like a delicate arabesque are fanciful series of ethereal trills and lacelike floriture embroideries, now louder, now softer, illustrative of the twittering of birds. Over it all hangs a quaint, mystical atmosphere. Mr. Busoni's playing of this was the quintessence of grace and poetic delicacy and delighted the audience immeasurably. No less admirable was his rendering of the "St. Francis Walking on the Waves" with its splendid chorale poised above, surging, heaving scale passages that were positively awe-inspiring in Mr. Busoni's hands.

Of the six études those which stood out with particular prominence were the wild, barbaric "Mazeppa," the tenderly poetic "Ricordanza" and the old favorite "La Campanella." The latter in particular was played with a tone as limpid and as clear as the purest crystal, and the prolonged trill toward the close was of perfect evenness and effectively shaded. The variety of color effects which the pianist obtained in these studies was fairly astounding and, as was noted last year, his command of

pedal effects enables him at moments to suggest the timbres of various other instruments. After the studies the audience was insistent in its demands for an encore, and so, after Mr. Busoni had been presented with a huge beribboned laurel wreath, he added two Chopin études.

The "Don Juan" Fantasia with which the concert closed is not affected by pianists nowadays. True, the taste for operatic transcriptions no longer prevails and true that critics have poured vials of wrath upon those of Liszt in particular. Yet in despite of it all this treatment of Mozart's melodies is not to be looked upon in the light of a commonplace piano arrangement. No less a musician than Saint-Saëns has been open in his expressions of admiration for it. It should really be regarded as a series of variations upon Mozartean themes, and as we are annually obliged to listen to sets of thirty or forty variations by Beethoven and Brahms which are of infinitely less value it seems only just that this work of Liszt should receive the credit due to it. Only a few weeks ago Arthur Friedheim, the Liszt authority, remarked in this journal that in the hands of present day pianists it sounded "like whiskey rather than like champagne." Mr. Busoni is one of those exceptional mortals, evidently, who knows the secret of preserving the champagne flavor throughout.

Press comments:

Mr. Busoni is one of the representatives of the highest modern pianoforte technique and his powers in this way were most brilliantly exemplified in the large part of his program that he devoted to Liszt.—Richard Aldrich in the Times.

"La Campanella," which New York audiences have heard played by all the great pianists more times than they can count, took on new meaning under Mr. Busoni's fingers. Who will forget the limpid quality of the runs, the beautifully graded crescendos, and the phenomenal trill which especially marked this final étude?—The Evening Post.

Mr. Busoni is a musician of most refined intelligence. His conceptions are based on the reflections of a student and the appreciations of a penetrative criticism. He interprets with enthusiasm and with finality of phrase. He has the air of profound authority. He is never apologetic. He goes before his audience, not a pleader, but a lord. His audience thanks and applauds him.—W. J. Henderson in the Sun.

The famous pianist's remarkable technical abilities were never more in evidence than in yesterday's recital. His tone was rich and pure and his touch at call delightfully light or wonderfully powerful.—The Tribune.

VON WARLICH GIVES RECITAL OF SONGS

Maurice Renaud, the Philharmonic and Frederick Fradkin Also Tuesday Concert-givers

Recitals by Reinhold von Warlich, the *lieder* singer, and by Maurice Renaud, the great French baritone, in the afternoon; the début of Frederick Fradkin, the violinist, and a Wagner concert by the Philharmonic in the evening were the musical events of a busy Tuesday in New York.

The young German basso, who was welcomed by a large audience in Mendelssohn Hall, offered an artistically arranged program that comprised Schumann's "Liederkreis," a number of English and Scotch ballads and four Loewe numbers.

Mr. von Warlich's voice is one of no small beauty, of a lyrical cast and sympathetic in character. His voice is, however, always colored and modulated to serve as the medium of emotional expressiveness, and in his delivery of the old English and Scotch ballads and in the Loewe songs he gave full sway to his powers of dramatic delivery and effective characterization. Loewe's "Herr Oluf," "Erlking" and "Tom the Rhymer" furnished him with ample opportunities to exercise his specialty, and he rose to them in masterly fashion.

In the Schumann group Mr. von Warlich gave proof of his abilities in the way of vocal refinement, and showed that it is possible to be expressive without indulging in full voiced outbursts. Indeed, it may have seemed to some that this refinement was at times carried a trifle too far. The great "Waldgespräch" went admirably, and the gruesomeness of the tale was emphasized by the clarity of the singer's diction. At the close of the concert he added the "Two Grenadiers," of which he gave an interpretation that departed from conventionality.

Uda Waldron played the accompaniments with a fine sense of the relative values of vocal and instrumental parts.

At Carnegie Hall there was a host of admirers of the art of Maurice Renaud, who manifested the utmost degree of enthusiasm at every opportunity. The French baritone sang an interesting program which included songs by Grétry, Nicolo, Martini,

the "Serenade" from "Don Giovanni," Schubert's "Lindenbaum" and "Der Wanderer," the "Serenade" from the "Damnation of Faust" and chansons by De Lara, Holmès, Massenet, Erlanger and Bemberg. After every division he was obliged to grant encores, and did so by repeating the song just previously given. He was in excellent voice, all traces of his recent illness having disappeared. A more complete review of his performance will be given in the issue of the coming week.

Frederick Fradkin, an eighteen-year-old violinist, who was a pupil of Ysaye, gave a violin recital in Mendelssohn Hall in the evening. He played, among other things, d'Ambrosio's concerto, the one by Mendelssohn, and pieces by Saint-Saëns, Dvórák, Tchaikowsky and Sarasate. He showed himself to be a musician of excellent gifts, with a notable technique, an eloquent tone and considerable musical feeling.

The Philharmonic, at Carnegie Hall, brought forward Mme. Gadski as the soloist. She sang Wagner's "Four Songs" to words by Mathilde Wesendonck and the "Liebestod" of *Isolde* in fine fashion, and was rapturously applauded. The audience, which was the largest of the season, also approved heartily of the orchestra's work in the "Faust" overture, "Siegfried Idyll" and the introductions to "Flying Dutchman," "Tristan" and "Meistersinger." A more detailed account of the concert will be given next week.

Interesting Concert by New Yorkers in Jersey

Alexander Saslavsky, violinist, assisted by Isabel Hauser, pianist; Hans Kronold, cellist, and Henry Weismann, viola, gave a concert of chamber music at Oritani Hall, Hackensack, N. J., on Wednesday evening, January 11, 1911, under the direction of Mrs. Pave Sutorius. Besides compositions by Chopin, Saint-Saëns, Massenet, Leclair and Liebh there were three numbers on the program by Hans Kronold, which were played by Mr. Saslavsky, accompanied by the composer.

Kneisel Quartet in Baltimore

BALTIMORE, Jan. 9.—The Kneisel Quartet, assisted by Harold Randolph, pianist, gave a concert of unusual interest at the Peabody Conservatory Friday afternoon, before a highly appreciative audience. The program opened with César Franck's Piano Quintet in F Minor, with Mr. Randolph at the piano. It was brilliantly rendered, the ensemble being perfect. Taniev's String Quartet in D Minor, op. 7, pleased as a novelty.

W. J. R.

CHICAGO'S SCHOOLS AND TEACHERS

Walter Spry's Success as an Educator—News of the Studios—Evan Williams Heard at Church Service

CHICAGO, Jan. 9.—Walter Spry is highly gratified over the increased enrolment of his school this season. The recitals that are given by advanced pupils the first Friday of each month have attracted large and interested audiences in the Auditorium of the Fine Arts Building. Mr. Spry's idea is to give the pupil more individual attention than is vouchsafed in many larger music schools. The results, as shown at these recitals, have certainly been reflected advantageously upon the practicability of his plan.

Arthur Middleton, the Chicago basso, sang the prologue to "Pagliacci" and the *Toreador* song from "Carmen" as the soloist with the Lyric Glee Club last week at the Plymouth Congregational Church. This body of singers appeared for the first time under their new director, Arthur Dunham, and made an excellent impression.

Evan Williams, the distinguished tenor, was the soloist at Central Church last Sunday with Daniel Protheroe, a composer whose songs have been highly praised by stars of the Chicago Opera Company.

Elsa Chrysler, one of the assistants in the Garset Studios, in the Kimball Hall building, spends several days a week now teaching in Ravenswood and other North Shore suburbs.

Angella Loos-Tooker, who has conducted the Loos-Tooker school of vocal art at Decatur, Ill., since her mother, Mme. Carola Loos-Tooker came to Chicago to locate, was a visitor here last week. A younger daughter, Clara Loos-Tooker, has accepted a minor position with the Chicago Grand Opera Company.

Thomas MacBurney of this city is having success in his concert tour through the West.

Priscilla Carver, a brilliant young pianist of Highland Park, has this winter enjoyed an exceptionally busy season both in concert and in the educational line. She has taken charge of a large class of Mrs. Annette R. Jones in Highland Park.

Laporte Van Sant's pupil, Alice Quinlan, soprano, gave a successful recital last Tuesday before the Woman's Club at Rock Island, Ill.

Paul Stoye and Ida Belle Field, members of the Chicago Musical College faculty, gave a recital for two pianos last Saturday morning in the Ziegfeld, impressing a large audience with an unusually interesting program well played.

Marian Van Duyn, a contralto of New York, formerly a resident of this city, who has resided abroad and East for a number of years past, has been visiting old friends and looking over the outlook during the past week in this city. Her vocal recitals in London two years ago were quite the fad.

At a special meeting of the Board of Trustees of the Chicago Musical College, resolutions of sympathy were passed for Maurice Rosenfeld, the teacher, as well as the critic of the *Examiner*, whose father died last Wednesday after a lingering illness.

Harry G. Snow dropped in from the Pacific Coast early last week and spent several days here arranging for the coming of Luise Tetrassini, the soprano, who will appear in this neighborhood about the middle of next month.

Mrs. Regina Watson's school of piano playing, at No. 46 East Indiana street, is said to be enjoying a most flourishing season this year.

Alexander Zukowsky, who made such a decidedly pleasant impression as the violin-

soloist last week at the Theodore Thomas Orchestra concert, has opened a violin studio at No. 619 Fine Arts Building and will devote considerable attention to teaching this winter.

Virginia Listemann last week sang at the Art Institute at a musicale given by the Baroness Hermione Von Preuschen, the noted painter, and last Thursday afternoon gave a program of Debussy and Fauré songs for the Ladies' North Side Club at Martine's Hall. On the 16th Miss Listemann resumes her concert tour and will be accompanied by Harold Henry, the pianist. Her work has already attracted wide attention in the West and one of the most noted managers of the Coast has made her a very flattering offer for next season.

The pupils of L. A. Torrens gave a recital under the auspices of the Cosmopolitan School of Music and Dramatic Art at the Auditorium Building last Friday evening. The following participated: Mrs. Gwennie Williams Evans, Mrs. Kate Boyd Schwin and Mrs. B. C. Smith, sopranos; Mr. Hermann W. Barnard, tenor; Mrs. Katherine Howard Ward, accompanist.

Robert G. McCutchan, who was long director of music at the American Church in Berlin, where he resided a number of years, was a sojourner here last week and has now taken up his new duties as dean of the DePauw University at Green Castle, Ind. He has arranged for a festival to be given there next May with some distinguished soloists.

Adams Buell, the pianist, was in the city early last week, but hurried away to give a recital at Fremont, Neb., last Thursday in association with Volney L. Mills, tenor.

Mrs. Lulu Jones-Downing, composer and pianist, associated with Herbert Miller, baritone, gave a concert last Tuesday afternoon before the Woman's Club at La Grange, Ill.

Mrs. Etta Edwards, the well-known vocal teacher of this city, who removed to Los Angeles, Cal., last Fall, writes that she is having great success in the "glorious climate," and her studio has as many pupils as she can conveniently take care of.

Walter Stults and Edith Monica Graham sang a return engagement last week at Marinette, Wis.

Charles L. Wagner, manager of the St. Paul Symphony Orchestra, writes that that organization has been engaged for the May festival at Bloomington, Ill. He also observes that Rudolph Ganz, the Chicago pianist, returns to America next season for a concert tour under his direction.

C. Edward Clarke, the Canadian baritone, has had a very busy season since his return from Paris in September. The Redpath Musical Bureau, which has his exclusive time for this season, have had many calls for his services. On December 18 he appeared as soloist with the St. Paul Orchestra. The *Pioneer Press*, of that city, speaking of his work, says in part: "His tone quality is both smooth and sympathetic, his range is wide; he sings intelligently and has, moreover, a simple, sincere manner that is most acceptable."

One of the notable educational charities of this city, conducted by the Amateur Musical Club, is the annual scholarship concert, which this year will be given Thursday afternoon, January 19, in Orchestra Hall. The proceeds from this concert are spent locally assisting students of music and charitable institutions. Last year over a score of institutions were ministered to in a musical way with great success.

shouts for the "Meditation" from "Thaïs." There were 160 guests. Amadeo Bassi, Charles Dalmorès, M. Dufranne, Tina de Angelo, Clotilde Bressler-Gianoli, the Countess de Cisneros, Carolina White, Alice Zeppilli and Lillian Grenville either spoke or sang. C. E. N.

Charles Hargreaves Engaged for Minneapolis Orchestra Tour

Charles Hargreaves, tenor, has been booked by his manager, Eugene Kuester, who is now in the West and South on a booking trip, for a ten weeks' Spring tour with the Minneapolis Symphony Orchestra. Marcus Kellerman, another Kuester artist, will also be one of the soloists on the same tour.

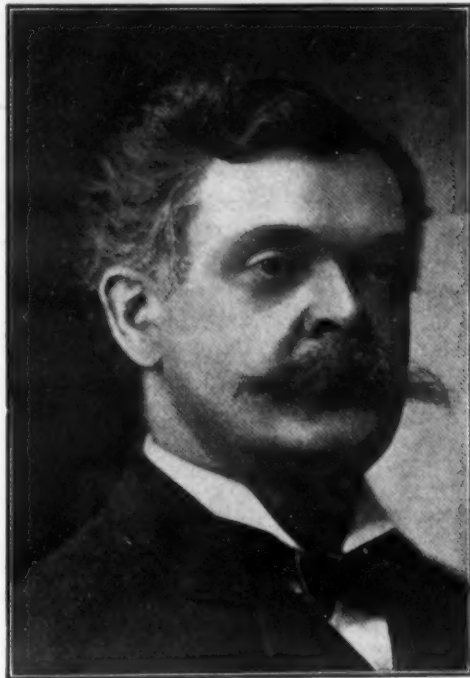
Charles O'Malley, Baritone, Dead

CHICAGO, Jan. 9.—Charles G. O'Malley, baritone soloist and stage manager of the Joseph Sheehan Opera Company, who died in Baltimore last week, was buried temporarily at Calvary to-day. O'Malley's widow, Mrs. Julia Birknerhoff O'Malley, sings with the opera company.

W. H. SHERWOOD, PIANIST, DIES

(Continued from page 1)

just the same after his death as before. The work Mr. Sherwood considered the crowning achievement of his life.



The Late William H. Sherwood, Noted Pianist, Who Died in Chicago Saturday

These printed lessons have had the endorsement of such masters as Paderewski, Leschetizky, Moszkowski, Walter Damrosch and Emil Sauer. C. E. N.

AN ARTISTIC RECITAL BY LEONTINE DE AHNA

New York Audience Well Pleased with Contralto's Versatile Display of Talent

At the Institute of Musical Art, New York, last Monday evening, a large audience listened with every manifestation of pleasure to a song recital by the young contralto, Leontine de Anna. Miss de Anna gave a program that contained Brahms's "Auf dem Kirchhof," "Mädchenlied," "Dort in den Weiden" and four "Gypsy Songs," Hugo Wolf's "Verborgenheit" and "Der Freund," Grieg's "First Primrose," MacDowell's "The Sea" and numbers by Molloy, Vidal, Fauré and Berger.

The singer was in excellent voice, her tones sounding rich and colorful, and her portrayal of the various moods of the numbers disclosed an admirable degree of temperamental versatility. The two most enjoyable songs of the evening were, of course, the Grieg and MacDowell ones, and they were received with the applause due their rare merits. In the latter Miss de Anna showed herself capable of rising to considerable heights of emotional expressiveness, and as she finished it there was a moment's silence in the audience before the applause broke forth. Of the Brahms and Wolf compositions the artist made about as much as can be made. Miss de Anna's English diction is, if anything, superior to her native German.

The accompaniments were sympathetically played by Carl Schluer.

COMPOSER LEAVES PITTSBURG

Victor N. Maucher, Writer of Church Music, Takes to Farm Life

PITTSBURG, Jan. 9.—Victor N. Maucher, one of Pittsburgh's gifted composers, and for the last five years organist and choir master of the Sacred Heart Church, Center avenue, has resigned his position and played at his church yesterday for the last time. Mr. Maucher intends to give up music for a while, as he goes to live near Richmond, Va., where he has bought a farm and to which he will give much of his attention. Mr. Maucher is a native of Pennsylvania, having been born and raised near Carrolltown, Pa. He has devoted most of his life to music. He has given attention to the voice as well as the organ, studying in Paris for a long period. Mr. Maucher's compositions thus far consist principally of church music. He has had charge of a male choir at the church for the last five years, and during that time many of his own works were sung. They are all in conformity with the motu proprio of Pope Pius X. He leaves Pittsburgh with the well wishes of all of his friends. E. C. S.

SIBELIUS'S VIRILE SYMPHONY HEARD

Boston Finds It in Fiedler's Interpretation a Work of Stupendous Portent

BOSTON, Jan. 8.—At the symphony concerts of the 6th and 7th Mischa Elman was soloist, giving a virtuoso performance of the Lalo "Symphonie Espagnole," and being recalled more times than any other soloist thus far this season, with the single exception of Mme. Melba. Other violinists have given more serious interpretations of this concerto. Mr. Elman played it as an accomplished and temperamental executant and was very successful with his audience.

The symphony was Sibelius's second, in D Major, a work in which Mr. Fiedler is particularly interested. It is indeed one of the most virile and original compositions in modern music. It will be long in making its way to wide popularity, because the thought and the orchestral coloring are of too pronouncedly individual a nature, the style too terse, direct, uncompromising, and the element of the superficially picturesque is lacking. When this is said let it be added that once in the grip of that tremendous stuff most of the scores of to-day, hardly excepting those of the transcendent Strauss, the magician Debussy, or other notable music-makers, appear puny, impotent by comparison.

That symphony stood out on the program, an epic, a mighty saga which towered above everything else heard that afternoon. Sibelius is a melodist, a composer by the grace of God, and his music is a living rebuke to the sophistication, the intellectualism of this day. The second movement of the D Major symphony is one of the strangest and most imaginative movements in symphonic music. But the whole work is stupendous, an utterance of the land and the time when giants walked the earth and men strove with the gods. Sibelius is still the arch-enemy of fate. The last two movements are the most immediately effective of the four. The scherzo is remarkable for the flying passages which alternate with the most ineffably tender air that can be imagined, for the oboe; the finale for the lordly, barbaric opening measures, prepared by the last measures of the preceding movement and for the panoramic music of nature. One hears the roar of surf on some vast shore, calling from instrument to instrument across mysterious distances; there is the strange, persistent chant of heroes marching and the most wonderful alternating flashes of color. The peroration at the end of this movement is simply titanic. The instrumentation, oftenest dark and somber but again of pastoral sweetness or shrill brilliancy, once heard is never forgotten. This man is an old Berserker, a fighter, an insurrectionist. He is coarse, rude, mighty, and wholly without manners, and his symphony is a masterpiece of the sort needed to-day almost more than anything else in art. It will echo through the world when these pages are dust.

The program opened with Liadoff's "Baba Yaga," an entertaining orchestral trifle after one of the Russian folk-tales of the *Baba Yaga*, the witch with a fancy for men's flesh. The piece describes the departure of the *Baba Yaga* in her mortar, which she pushes along with her pestle, removing with her broom the fiery traces of her track. The concert came to an end with Humperdinck's "Tangiers: A Night in a Moorish Tavern," a piece wholly without imagination or distinction of any kind. O. D.

Bonci Delights Springfield Audience

SPRINGFIELD, MASS., Jan. 6.—An evening of such singing as is rarely to be heard in Springfield was provided last night by Alessandro Bonci, the tenor, when he gave his concert before a large audience at the Court Square Theater. To hear him was an education in style and art in song. He sang all his songs beautifully, but the audience was particularly impressed by the distinctness of his diction in his selections in English. W. E. C.

Mr. Shipman and the Nordica Tour

Frederic Shipman, now in Washington closing the details for the tour of fifty concerts he has planned for Mme. Lillian Nordica, is most sanguine over the success of the venture and is confident it will equal or surpass his recent remarkable tour with Mme. Melba. The inaugural concert of the series at the National Capital promises to be an event of national social importance as well as an affair of musical magnitude.

CHICAGO'S OPERATIC BANQUET

Campanini the Guest of Honor and John C. Shaffer the Host

CHICAGO, Jan. 9.—The ballroom of the Blackstone was the scene of a banquet Saturday night, with John C. Shaffer as host. Although Cleofonte Campanini, musical director of the Chicago Grand Opera Company, was really the guest of honor, the entire grand opera force was in evidence.

Between the courses Mr. Shaffer called upon his guests for toasts. Mary Garden sat with the Campaninis, the J. C. Shaffers, the Dippels and Judge Grosscup, at the head table. Miss Garden declared that she'd never made a speech before, and Guardibassi, too, professed shyness. As the orchestra broke into "Les Contes d'Hoffmann" Marguerita Sylva whisked herself atop of her chair and sang the aria as never before, not even in her best moments at the Auditorium! And then Leopold Kramer, with cries of "A speech—I can't make one, but wait!" dragged a fellow musician by the hand and ran out and got his cello and played an exquisite bit, only to find his applause in ringing



G. Langenus has succeeded Mr. Leroy as solo clarinet in the New York Symphony Orchestra.

Christine Miller, contralto, and Allen W. Bogen, were the artists at a concert in Unity Church, in Oak Park, Chicago, December 16.

Calvan Lampert, pianist, and Sibyl Sammis MacDermid, soprano, gave an artistic concert at the Baldwin piano rooms, in Chicago, on December 18.

The third concert of the Boston Symphony Orchestra in Washington, D. C., took place on the afternoon of January 10, before the customary large audience, with Mischa Elman, violinist, as the soloist.

Homer Tourjee son of Eben Tourjee, the founder of the New England Conservatory of Music, Boston, is located in Los Angeles and is gaining prestige there as a teacher and composer.

Brewer's cantata, "Holy Night," was sung by a choir of fifty voices under the direction of Organist Frederick B. Hill at the First Congregational Church, of Meriden, Conn., as a special Christmas service.

The Hartford, Conn., Sängerbund has elected the following officers for the year: President, H. P. Blume; vice-president, Paul E. Saling; secretary, Emil A. Senkbiel; treasurer, Franz Mann; financial secretary, Richard Krundman.

In their annual opening concert, the musical clubs of New York University were warmly applauded by a large audience at University Heights on Friday evening of last week. The audience demanded encore after encore.

Stephen Townsend, the baritone, and Max Heinrich will produce Schubert's Cycle "The Maid of the Mill," in Steinert Hall, Boston, some time in February. This announcement will be of special interest because of the standing of both artists and the nature of the work to be performed.

The Symphony Club of New York, David Mannes, conductor, has been fortunate enough to secure Marguerite Moore for concertmaster. Miss Moore is a pupil of Ysaye and has for three years conducted the orchestra of the Women's Philharmonic Society, Amy Fay, president.

At the last of his weekly organ recitals in Grace Church, Providence, Lacy Baker was assisted by his daughter, Cecelia Lacy Baker, violinist, who rendered Borowski's "Adoration" in an admirable manner. Mr. Baker played for his organ solo variations on "America."

The Peabody Conservatory Bulletin, Baltimore, has for its editors: Concert bureau news, Lina de Rosset; overtures, Annie May Keith; concert notes, Bart Wirtz; accidentals, Henrietta Straus and Edith Laner. May Garrettson Evans, superintendent of the Peabody preparatory department, is the editor-in-chief.

Mr. and Mrs. David Mannes gave a sonata recital for violin and piano for the students of the Institute of Musical Art in New York on the afternoon of Saturday, January 7. The following program was performed: Sonata in C Minor, Biber; Sonata in A Major, op. 30, No. 1, Beethoven; Sonata in D Minor, op. 121, Schumann.

The Gemunder Quintet, of Chicago, consisting of Mr. and Mrs. Albert Gemunder, Domenico Dell'Aquila, Walter Krause and Jessie Hubbard, gave a concert in Los Angeles recently that presented an attractive program. They were assisted by Mrs. Walter Raymond, soprano, and Estelle Heartt Dreyfus, contralto.

Estelle Neuhaus, of Boston, gave the first of two piano recitals in Providence

last week, at the residence of Mrs. Walter A. Peck. Her program consisted of Schumann's Concerto in A minor, Youfeof's Russian "Spinning Song," Chopin's Polonaise in F and Liszt's Hungarian Rhapsodie No. 2.

W. Dalton Baker, the English baritone, appeared at a private musicale given by Mrs. C. Dearing in New York on January 10. He will be heard in many cities in Michigan and Wisconsin and his engagements are so numerous that his manager has had to refuse an offer from Charles L. Wagner for a three weeks' special tour in Northwestern Canada.

Mme. Liza Lehmann and her quartet will have their first performance in New York this season with the Rubinstein Club on Saturday afternoon, January 14, at the Waldorf-Astoria. Mme. Lehmann's program will consist of selections from "The Golden Threshold," "In a Persian Garden," "The Vicar of Wakefield," "Four Cautionary Tales and a Moral."

At the Conservatory in Kansas City, Mo., this week, a recital was given by Louise Collier-Cranston, of the vocal department, assisted by M. Boguslawski, accompanist. A feature of the program was the last act of "Faust" in costume with Ottley Cranston as Mephistopheles, Ralph Smith as Faust, while Mrs. Cranston sang Marguerite.

Mr. and Mrs. William Laskey, of New York, gave a concert in Brattleboro, Vt., recently under the auspices of the woman's club of that city. Mr. Laskey's baritone voice was heard in American and German songs and his wife was his accompanist. The size and attitude of the audience demonstrated that Brattleboro appreciates good music.

In the second concert given by the Montgomery, Ala., Concert Course, the artists were Fanny Lockett Marks, violinist, and William Bauer, pianist and accompanist. Miss Marks's bowing was the perfection of grace, her technique adequate and her tone pure. Mr. Bauer's piano numbers were given with an understanding and ample technique and his accompaniments were no less artistic.

"The Messiah" was sung at the First Presbyterian Church of New Albany, Ind., on Christmas day by a chorus of forty voices under the direction of Mrs. W. J. Hedden, the organist. A string quartet assisted the singers and played the pastoral symphony. The soloists were Elsie Hedden, soprano; Mary Scribner, contralto; William Hedden, tenor, and John Peterson, bass.

A recital was given by John H. Eltermann, organist, at Fulton Avenue United Brethren Church, Baltimore, December 29, assisted by Tracey Berryman, baritone. Mr. Eltermann's program included compositions by Meyerbeer, Guilman, Schumann, Gounod and other masters. Mr. Berryman sang "To the Evening Star" from Wagner's "Tannhäuser" and "Fear Not Ye, O Israel," by Dudley Buck.

Dr. William A. Wolf, organist of the Moravian Church of Lancaster, Pa., gave a musical service on the evening of New Year's Day. The program contained the following compositions: "March of the Magi Kings," Dubois; "The Birthday of a King," Neidlinger; "Magnificat in E flat," Stokes; "Nunc Dimittis in E flat," Stokes; "While Shepherds watched their Flocks," Marks; "Sing, O Sing this Blessed Morn," Rogers; "Exaltation," Foerster.

A new carol, "Praise This Christmas Morn," words and music by Mrs. S. Evelyn Dering, of Yonkers, N. Y., was sung for the first time in public in that city during the holiday season at Christ Church Sunday School. The carol is one of a number of "Songs for Children" by the same composer. These, to the number of twenty-

five, are soon to be published. They are devoted to subjects dear to children and include songs for all holidays.

Music played by an unseen orchestra figures in an important manner in a so-called "mystery play" called "Eager Heart," which was performed in New York at the Carnegie Lyceum, January 7, under the auspices of the Christmas Play Association. The play is a modern work by an English author, Alice Buckton. The music used is from Bach's Christmas Oratorio, the Pastoral Symphony, chorales and an old Manx carol, never before harmonized for a choir.

Aloys Kremer, the young New York pianist, who has been spending a year in Germany, where he gave a number of recitals, played at the Irving Place Theater on Saturday evening, December 31. The occasion was the appearance of the visiting actor, Ernest von Possart. Mr. Kremer's numbers were the Polonaise, op. 22, by Chopin, and Liszt's Hungarian Rhapsody, No. 12. The performance was in the big style of this young artist and met with much success.

Joseph Pache, director of the Oratorio Society, of Baltimore, has selected Viola Waterhouse, soprano; Humbird Bussy, tenor, and Frederick Martin, basso, all of New York, to sing the solo parts of Max Bruch's "Moses," which will be sung by the society January 24. The society has also begun rehearsals on the last movement of Beethoven's Ninth Symphony, which will be sung with the Boston Symphony Orchestra at the Lyric, February 22. The chorus has four hundred voices.

Earl Cartwright, the baritone, has been engaged as soloist at the concert of the Cecilia Society to be given in Jordan Hall, Boston, January 23, when he will sing "Salamaleikum," from "The Barber of Bagdad," by Peter Cornelius. Mr. Cartwright has also been engaged to sing the baritone solo part in Rheinberger's "Christoforus," which is to be given by the People's Choral Union at the first concert of the season by this organization, January 22, in Symphony Hall. He will also sing at a recital in Reading, Mass., January 27.

The first big musical event of the new year in Washington, D. C., took place on January 6, when Mary Cryder presented Liza Lehmann with her own quartet in her own compositions at the Columbia Theater. The quartet consisted of Blanche Tomlin, soprano; Miss Palgrave-Turner, contralto; Herbert Eisdell, tenor, and Julien Henry, baritone. Mme. Lehmann presided at the piano during the entire concert. The program consisted of selections from the "Golden Threshold," "Breton Folk Songs," "Alice in Wonderland" and other numbers.

When Josef Hofmann gives his next recital in Carnegie Hall, on Thursday afternoon, January 19, Beethoven's sonata "Appassionata" will have the place of honor on the program. He will give one group of numbers made up exclusively of the compositions of Chopin, and another evenly divided between Brahms and Schumann. After this recital Hofmann will leave at once for New Orleans and a trip through Texas, after which he will go to Colorado for three recitals and thence to California and the Northwest.

Earl Truxell, who promises to bud into a pianist of much note, leaves Pittsburg early in February for Berlin, where he expects to complete his musical education. He has been under the care of Edward G. Rothleder, a well-known teacher. A testimonial concert is to be given for the young man's benefit at Carnegie Music Hall, Pittsburg, Friday night, January 27. Mr. Truxell has arranged a program of unusual merit, and the young man's friends will be out in large numbers to hear him. He will be assisted by Helen Gilmore Coulter, soprano.

Anna Miller Wood, the Boston contralto, who spent last Summer abroad and was with Mme. Edouard Colonne, widow of the famous orchestral director, in Paris, has recently received a large photograph of the Madame, with the inscription "A ma chère élève et collègue," which is indeed a high compliment from an older to a younger musician. Miss Wood includes among her concert engagements this season an appearance as soloist with the People's Choral Union at the first concert of this organization this season, in Symphony Hall, January 22.

Mrs. Bernard Suisheimer, pianist, has just begun a series of five Baltimore chamber music concerts, which she is giving at the homes of Mrs. Isaac L. Rice, Mrs. Morris Loeb, Mrs. Emanuel S. Ullmann, Mrs. Henry Villard and Mrs. Stephen S. Wise. She is assisted by Bernard Suisheimer, violin, and Horace Britt, cello. The second concert takes place on January 18, at the home of Mrs. Morris Loeb, and the program will contain a Rameau "Tambourin," D'Aquin's "Le Coucou," a Scarlatti "Sonata" played by Mrs. Suisheimer. There will also be a Mozart Sonata in B flat Major and the Beethoven "Kreutzer" Sonata played by Mr. and Mrs. Suisheimer.

Mrs. Helena Sanderson Walch, contralto soloist of the Pilgrim Congregational Church, Providence, gave a lecture recital before the Edgwood Women's Club January 3 on "Bells in History, Song and Poetry." Mrs. Walch sang "Christmas Bells," by Liddle; "Ring Out, Wild Bells," by Paton, and Schumann's "Snow Bells." She was assisted by Ray Allen, cellist, who played Fitzenhagen's "Tarantelle" and MacDowell's "To a Wild Rose," and also the cello obbligato to Mrs. Walch's solo, "When Roses Bloom Again," by Reichardt. At the close of the lecture she sang a group of modern songs. Gene Ware, organist at Brown University, played the accompaniments.

New Year's Eve was celebrated musically and socially by the Musikverein and the Männerchor of Indianapolis. At the German House the attraction was a musical playlet, "The Burgomaster of Schmollis," written for the occasion by Theodore Stempfel, Jr., containing many local hits and interpolated with selections from popular operas. Mrs. Arnold Spencer, soprano, made her debut before the Musikverein, and scored a success in the rôle of Frieda Frisch. Frank N. Daniel was the star of the cast both in singing and acting. The annual Sylvester-Feier of the Männerchor was held at its club house, and the musical program was under the direction of Rudolph Heyne, who also played the accompaniments.

That brilliant young violinist, Maximilian Pilzer, concert master of the Volpe Symphony Orchestra, of New York, is busy filling many concert engagements, in addition to performing his duties with his orchestra. His present successes are due as much to the fine training he has had as to his inherited ability. It was after Mr. Pilzer had completed his studies in the Hochschule and gained the gold medal for general excellency in the Stern Conservatory of Music that Dr. Joachim recognized the exceptional ability of the young American and gave him daily instruction. Later, as the young man developed in musical studies, Dr. Joachim acted as sponsor when he made his debut and at a number of subsequent concerts which he gave.

Campanini and Mince Pie

M. Campanini, the great operatic conductor, praised mince pie at a dinner in Chicago.

"I don't wonder," he said, "that your mince pie is indissolubly linked with your Christmas, for Christmas is the best day of all and mince pie is the best dish."

"But indigestible! I hear on all sides tales told about the indigestibility of mince pie. Nevertheless I keep on eating it, though the last tale I heard was very harrowing indeed."

"It was a tale about a dyspeptic bishop who spent Christmas week with a Chicago family. There was, of course, mince pie for the Christmas dinner, and at first the bishop, on account of his dyspepsia, refused to take any; but his hostess assured him that her mince pie was as digestible as stale bread, and so he succumbed."

"He succumbed. He ate a whole mince pie. And the next morning he was so ill that he could not conduct an early service for which he had pledged himself."

"The bishop was very ill indeed. He groaned and he tossed about the bed and the family brought him hot water bottles, mustard plasters and all manner of remedies."

"But nothing seemed to do any good, and his host, when he gave vent to an unusually loud series of groans, hurried into the room and said, somewhat sarcastically: 'Why, bishop, you are not afraid to die, are you?'"

"The bishop, thinking of his mince pie and his missed service, answered: 'No, I'm not afraid to die, but I'm ashamed to.'—Detroit Free Press.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adkins, Morton—New York, Jan. 20; Rochester, Jan. 23.
Aida, Mme.—Toronto, Jan. 13 to 22.
Beddoe, Dan—Cincinnati, Jan. 20-21.
Beebe, Carolyn—Boston, Jan. 17.
Bispham, David—Brooklyn, Jan. 19.
Brockway, Howard—Brooklyn, Jan. 12.
Busoni, Ferruccio—Chicago, Jan. 13 and 14; Denver, Jan. 17.
Cartwright, Earl—Boston, Jan. 22, 23; Reading, Mass., Jan. 27.
Cheatham, Kitty—New York, Jan. 21.
Clément, Edmond—Toronto, Jan. 12; New York, Jan. 14-16-18; Cleveland, Jan. 20.
Connell, Horatio—New York, Jan. 15; Syracuse, Jan. 17; Rochester, Jan. 18; Cincinnati, Jan. 25; Baltimore, Jan. 29; Springfield, Jan. 31.
Dethier, Edouard—Boston, Jan. 17.
Eddy, Clarence—Saginaw, Mich., Jan. 15; Cleveland, O., Jan. 17; Maryville, Mo., Jan. 20; Kansas City, Jan. 23; Wichita, Kan., Jan. 24; Fort Worth, Tex., Jan. 26; Austin, Tex., Jan. 28 and 29; San Antonio, Jan. 30; San Angelo, Tex., Feb. 1; New Orleans, Feb. 6 and 9; then to Coast.
Elman, Mischa—Brooklyn, Jan. 13.
Gadski, Mme.—Auburn, Jan. 11-15; New York, Jan. 16; Northampton, Mass., Jan. 18.
Gurwitsch, Sara—New York, Jan. 16; East Orange, N. J., Jan. 19.
Hall, Autumn—Mendelssohn Hall, New York, Jan. 16.
Hamlin, George—New York, Jan. 17-20.
Hastings, Frederick—Vancouver, B. C., Jan. 12; Seattle, Jan. 16; Los Angeles, Jan. 24 and 27.
Hofmann, Josef—Pittsburg, Jan. 13-14; Carnegie Hall, New York, Jan. 19.
Huss, Mr. and Mrs. Henry Holden—Charlotte, N. C., Jan. 20.
Hutcheson, Ernest—Hartford, Conn., Jan. 13.

Kellerman, Marcus—Chicago, Jan. 12; Union Hill, N. J., Jan. 16.
Kerr, U. S.—Philadelphia, Jan. 13.
King, William C.—Brooklyn, Jan. 16.
Kirkby-Lunn, Mme.—Omaha, Jan. 17.
Kriens, Christian—Bordentown, N. J., Jan. 27.
Kriens, Eleanor Foster—Bordentown, N. J., Jan. 27.
Lehmann, Liza—Mendelssohn Hall, New York, Jan. 14; Trenton, N. J., Jan. 19; New York, Jan. 21.
Martin, Frederic—Troy, N. Y., Jan. 25; Westerly, R. I., Jan. 26.
Miller, Christine—Youngstown, Ohio, Jan. 19; Sharon, Pa., Jan. 20; Buffalo, N. Y., Jan. 24; Latrobe, Pa., Jan. 30.
Miller, Reed—Appleton, Wis., Jan. 13; Washington, D. C., Jan. 18.
Nordica, Mme.—Washington, Jan. 16.
Ormond, Lilla—Brooklyn, Jan. 16.
Rihn, Alexander—Brooklyn, Jan. 16.
Rogers, Francis—New York, Jan. 12.
Ropps, Ashley—Allentown, Pa., Jan. 17.
Salmon, Alvah Glover—Newburg, N. Y., Jan. 12; Bordentown, N. J., Jan. 20.
Scharwenka, Xaver—Carnegie Hall, New York, Jan. 19.
Schumann-Heink, Mme.—Buffalo, Jan. 13; Detroit, Jan. 20-21.
Sciapiro, Michel—Mendelssohn Hall, New York, Jan. 12.
Sembrich, Mme.—Des Moines, Jan. 12; New York, Jan. 17; Syracuse, Jan. 19.
Sparkes, Leonora—Chicago, Jan. 12.
Spencer, Janet—Chicago, Jan. 12.
Spross, Charles Gilbert—Brooklyn, Jan. 23.
Stephens, Percy—New York, Jan. 24.
Strong, Edward—Newark, Jan. 15; Rochester, Jan. 18; Jersey City, Jan. 23; Hamilton, Ont., Jan. 30.
Surette, Thomas Whitney—Brooklyn, Jan. 16.
Thompson, Edith—Salem, Mass., Jan. 17.
Weber, Gisela—Washington, Boston, etc., January.
Wells, John Barnes—Rahway, N. J., Jan. 12; New York, Jan. 14; Lewiston, Me., Jan. 16; Bath, Me., Jan. 17; Rockland, Me., Jan. 18; Waterville, Me., Jan. 19; Calais, Me., Jan. 20; Houlton, Me., Jan. 21; Harvard Club, New York, Jan. 22; Presque Isle, Me., Jan. 23.
Werrenrath, Reinald—Roselle, N. J., Jan. 12; New York, Jan. 16, Hotel Astor; New York, Jan. 17, Waldorf; New York, Jan. 22 (Harvard Club).
Winkler, Leopold—New York, Jan. 14.
Woodruff, Arthur—Jersey City, Jan. 20; Newark, Jan. 25.

Orchestras, Quartets, Choruses, etc.

Adamowski Trio—Pittsburg, Jan. 19; Painsville, O., Jan. 21.
Boston Symphony Orchestra—New York, Jan. 12; Brooklyn, Jan. 13; New York, Jan. 14; Hartford, Jan. 16; Cambridge, Jan. 19; Boston, Jan. 20-21.
Cincinnati Symphony Orchestra—Cincinnati, Jan. 15, 20 and 21.
Dannreuther String Quartet—Cooper Union, New York, Jan. 17.
Flonzaley Quartet—Cincinnati, Jan. 12; St. Louis, Jan. 13; Chicago, Jan. 16; Detroit, Jan. 17.

Ann Arbor, Mich., Jan. 18; Chicago, Jan. 19; Grand Rapids, Jan. 20; Chicago, Jan. 21.
Hofmann String Quartet—Harvard Club, New York, Jan. 15.
Kneisel Quartet—Boston, Jan. 10; New York, Mendelssohn Hall, Jan. 17; Newark, Jan. 19.
Lehmann Quartet, Liza—Mendelssohn Hall, New York, Jan. 14; Trenton, N. J., Jan. 19; Baltimore, Jan. 20, New York, Jan. 21.
Mead Quartet, Olive—Utica, N. Y., Jan. 16.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 13, 15, 20, 22.
New York Philharmonic Orchestra—New York, Jan. 13, 15, 17, 20, 22.
New York Symphony Orchestra—Brooklyn, Jan. 14; New York, Jan. 15; Rochester, Jan. 18.
Philadelphia Orchestra—Philadelphia, Jan. 13, 14, 20, 21.
Philharmonic Trio—Brooklyn, Jan. 21.
Rubinstein Club—New York, Jan. 14.
Russian Symphony Orchestra—New York, Jan. 19.
Seattle Symphony Orchestra—Seattle, Jan. 19.
St. Cecilia Club—Waldorf Astoria, New York, Jan. 17.
St. Louis Symphony Orchestra—St. Louis, Jan. 14, 15, 20, 22.

Thomas Orchestra—Chicago, Jan. 13, 14, 20, 21.
Weber Trio, Gisela—Washington, Boston, etc., January.
Young People's Symphony Concert—Carnegie Hall, New York, Jan. 21.

Christine Miller's December Concerts

During December Christine Miller sang in five different States, appearing with the Springfield, Mass., Orpheus Club, Cincinnati Orpheus Club, Oil City Schubert Club, Cleveland Mendelssohn Club, Kenilworth, Ill., Club; Evanston, Ill., Union; Oak Park, Ill., Club; Washington, Greensburg and McKeesport Institutes—and two "Messiah" engagements with the New York Oratorio Society. Miss Miller made a splendid success in New York, being recalled many times. The leading critics of the daily papers were unanimous in declaring her work to be of a high artistic standard.

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